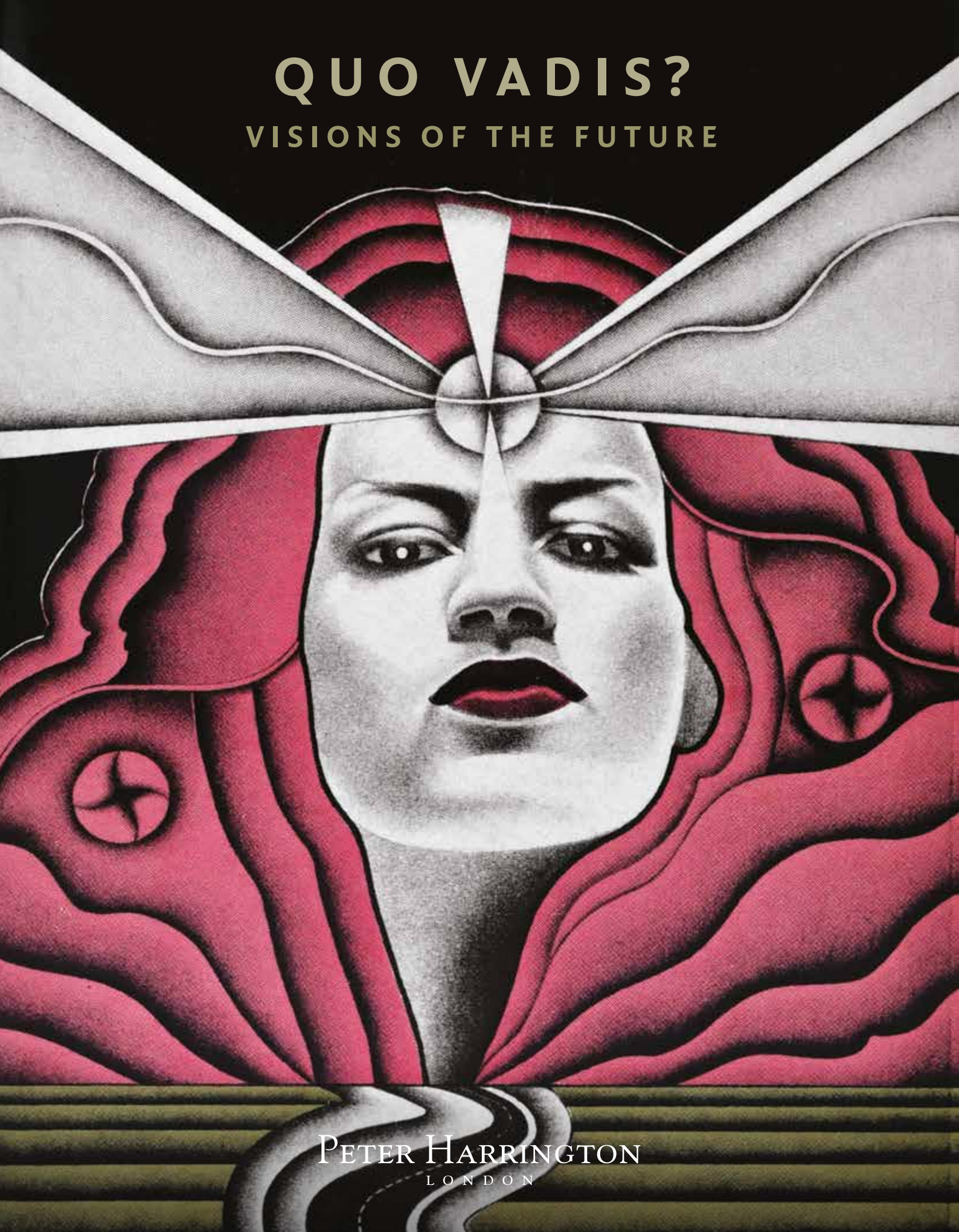
# QUO VADIS?

## VISIONS OF THE FUTURE



PETER HARRINGTON
LONDON

## SUBJECT INDEX


**AFROFUTURISM**
24, 25, 37, 38, 79, 80, 116

**ARTIFICIAL INTELLIGENCE**
1, 3, 5, 6, 11, 27, 33, 40, 45, 53, 54, 56, 57, 64, 120

**ALIEN INVASION**
32, 38, 62, 83, 85, 93, 108

**APOCALYPSE & CLIMATE DISASTER**
9, 28, 29, 40, 44, 48, 63, 74, 78, 79, 81, 92, 93, 100–102, 125, 126

**DYSTOPIA**
10, 18, 21, 23, 39, 45, 48, 49, 56, 57, 63, 76, 104–106, 110–112, 127, 130, 135

**FUTURE WAR**
28, 29, 50, 86, 94, 129

**PROPHETS, ORACLES, & FORTUNE TELLERS**
8, 13, 22, 43, 50, 77, 90–92, 95, 102, 103, 107

**SPACE & OTHER WORLDS**
1, 2, 4, 11, 14–17, 30, 31, 33, 37, 47, 59, 60, 62, 64, 66–73, 84, 88, 89, 93, 108, 117–119, 122, 128

**TECHNO-OPTIMISM**
11, 20, 46, 52, 65, 87, 113

**TIME TRAVEL & LONGEVITY**
7, 41, 59, 61, 63, 123, 125–127, 132

**UTOPIA**
2, 11, 12, 26, 32, 34–36, 46, 58, 64, 75, 97, 101, 109, 110, 114, 115, 124, 129, 131

**WOMEN'S LIBERATION**
114, 121, 124, 133, 134


The impulse to foretell the future, with hope or with fear, is as ancient as our foundational religious texts and mythologies, telling of rapture and Ragnarok. As a literary phenomenon, futurology is closely entwined with the developments in technology that accelerated through the 19th century, attended by the rise of science fiction as a genre. Today, the future seems to be coming at us faster than ever. With Martian colonies and a robot workforce already on the horizon, the past projections of Asimov (3–7), Bradbury (16–19), and Dick (39–42), are beginning to seem prophetic. The Pope's recent encyclical on Artificial Intelligence – echoing the commandment from the Orange Catholic Bible in Frank Herbert's *Dune* (66–73), "thou shalt not make a machine in the likeness of a human mind" – feels especially resonant in this context. Speculative literature speaks, and has for centuries spoken, with the same questioning voice as St Peter: "Quo Vadis?", challenging us to ask ourselves – where are we going? This catalogue takes a broad look at literature's manifold hypothetical answers.

Though prophets and oracles (90–92, 103) may claim to predict the future, some of the most formidable authors have actively written it into existence. Neal Stephenson, hailed as "the Tech Nostradamus", inspired Zuckerberg to make his fictional "metaverse" a reality – the original cover artwork for *Snow Crash* (111) is a true tech touchstone. The landing spot of NASA's Mars rover *Curiosity* was named "Bradbury Landing" in honour of the author whose *Martian Chronicles* inspired a generation of astronauts – see item 16 for the original typescripts of these stories. Arthur C. Clarke, another writer who encouraged humanity to head to the stars, failed to convert space-sceptical C. S. Lewis to his cause – his presentation copy of Clarke's *Expedition to Earth* (31) is one of the most exciting discoveries here. A particularly moving example of astro-literary lineage is found in Konstantin Tsiolkovsky (117), the pioneering rocket scientist whose research would eventually help place *Sputnik* in orbit. Inspired by Jules Verne (118, 119), he published in 1895 his own vision of a future he would help to create but not live to see.

Human imagination offers us the choice or the chance to make utopias and dystopias real. What lies around the corner must remain a mystery, although the futures gathered in this catalogue may offer some clues. The foreteller Faxe, in Ursula le Guin's *The Left Hand of Darkness* (84), put it best: "the unknown, the unforetold, the unproven, that is what life is based on. The only thing that makes life possible is permanent, intolerable uncertainty: not knowing what comes next".


**Sammy Jay** sammy@peterharrington.co.uk
**Anna Middleton** annamiddleton@peterharrington.co.uk



PETER HARRINGTON
LONDON


# QUO VADIS?

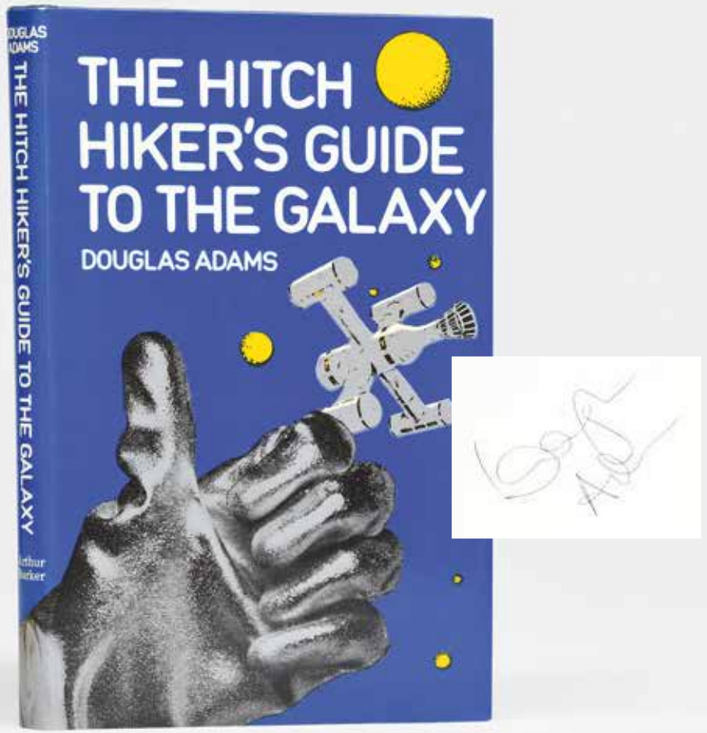
## VISIONS OF THE FUTURE

CATALOGUE 226


**MAYFAIR**
43 DOVER STREET, LONDON
UK +44 (0)20 7591 0220

**CHELSEA**
100 FULHAM ROAD, LONDON
www.peterharrington.co.uk

**NEW YORK**
35 EAST 67TH STREET, NEW YORK
US +1 (212) 293 8341




1

1

**ADAMS, Douglas.** The Hitch Hiker's Guide to the Galaxy. *London: Arthur Barker Limited, 1979*

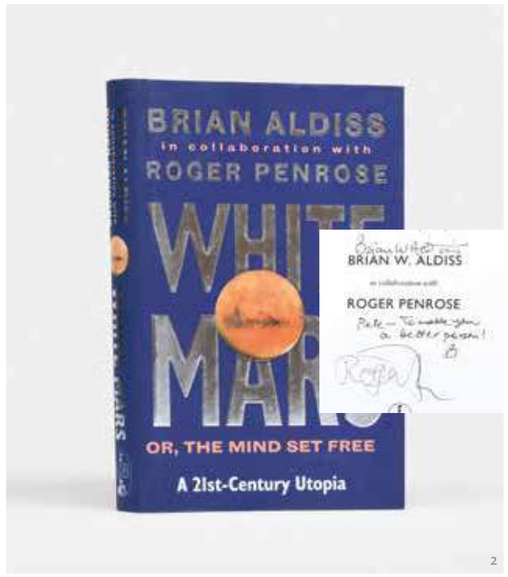
"DON'T PANIC"

First hardback edition, signed by the author, in the first issue jacket, and from the library of the distinguished science-fiction editor David Hartwell with his pencil initials on the front free endpaper.

Following the striking success of the two 1978 BBC radio programs, Adams adapted the adventures of Arthur Dent and Ford Prefect into a series of best-selling novels ("a trilogy in five books"), published between 1979 and 1992. *The Hitch Hiker's Guide to the Galaxy* has been translated into more than 30 languages. It was first published as a paperback earlier in 1979 by Pan.

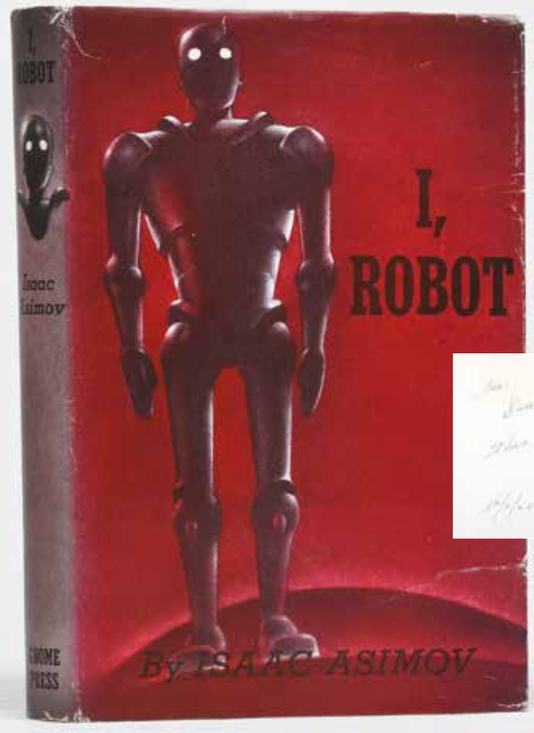
Octavo. Original blue boards, spine lettered in gilt. With dust jacket. Housed in a custom blue cloth box. Foot of spine just bumped; jacket unclipped, rear panel faintly toned: a fine copy in like jacket.

**£17,500** 192012




2






3

2

**ALDISS, Brian W., & Roger Penrose.** White Mars, or, The Mind Set Free: A 21st-Century Utopia. *London: Little, Brown and Company, 1999*

A TRADITIONAL UTOPIA FOR THE MODERN MIND

First edition, signed by Penrose and inscribed by Aldiss on the title page, "Pete – to make you a better person! B", with his signature above. This title is rare signed by both.

*White Mars* was a collaborative enterprise between Aldiss and Sir Roger Penrose, a mathematician, physicist, and Nobel laureate. Written at a time when dystopias were far more popular, *White Mars* offers a hopeful blueprint for a utopian future.

Octavo. Original black boards, spine lettered in gilt, black endpapers. With dust jacket. Trivial bump at foot of spine; jacket unclipped, spine faintly sunned, a few scuffs: a fine copy in near-fine jacket.

**£750** 183979

3

**ASIMOV, Isaac.** I, Robot. *New York: Gnome Press, Inc., 1950*

AN EARLY PRESENTATION COPY, INSCRIBED TO A FELLOW SCIENCE FICTION WRITER

First edition, presentation copy, inscribed by the author on the front free endpaper, "For Dean McLaughlin, where would we be without readers? 12/2/50, Isaac Asimov." Dean Benjamin McLaughlin, Jr. (b. 1931) is an American science fiction author whose novels include *Hawk Among the Sparrows* (1968), which was nominated for the Hugo and Nebula awards for Best Novella, and *Dawn* (1980), inspired by Asimov's own *Nightfall* (1941).

This landmark collection of short stories includes "Liar", in which the author coined the term "robotics", and "Runaround", in which he sets out for the first time his Three Laws of Robotics. "Upon realizing he had coined a new and lasting word, Asimov recognized the uniquely profitable position he had created for himself, and along with the successful prediction of space travel, self-driving cars, and war-computers among others, would go on to position himself as a sort of friendly-but-rough-around-the-edges technological herald, someone entertaining, trustworthy, and often right" (Jung). The nine stories collected here were originally printed in the magazines *Super Science Stories* and *Astounding Science Fiction* between 1940 and 1950.

Octavo. Original red cloth, spine lettered in black, robot design to front cover in black. With dust jacket. Housed in a burgundy quarter morocco solander box by the Chelsea Bindery. Lightly bumped; jacket slightly creased, spine sunned as usual, else bright and unclipped: a near-fine copy in near-fine jacket. ¶ Gia Jung, "Our AI Overlord . . . ", *Emergence*, 5 June 2018.

**£25,000** 174492

4

**4**

**ASIMOV, Isaac.** Foundation; Foundation and Empire; Second Foundation. *New York: Gnome Press, 1951–52–53*

**A CELESTIALLY BRIGHT SET**

First editions, with all first issue points, rare in such stunning condition. A monumental work of science fiction, the *Foundation Trilogy* won the special Hugo Award for Best All-Time Series in 1966, beating Heinlein's *Future History* series and Tolkien's *Lord of the Rings*.

The trilogy appeared as a series of short stories and novellas in *Astounding Science-Fiction* between May 1942 and January 1950. It remained a trilogy for nearly 30 years, until Asimov's publishers persuaded him to return to the story. He wrote two sequels and two prequels, but it is this core trilogy that stands alongside *I, Robot* (1950) as Asimov's crowning achievements.

Three works, octavo. Currey's A bindings and jackets. *Foundation*: original blue cloth, spine lettered in red, galaxy motif on front cover in red; *Foundation and Empire*: original red boards, spine lettered in black, galaxy motif on front cover in black; *Second Foundation*: original light blue boards, spine lettered in brown. With dust jackets. Housed in a custom red and black cloth box with raised decorations after the dust jacket of *Foundation*. Spine ends occasionally bumped with concomitant creases to jackets, a little rubbing at extremities; jackets unclipped, spine panel of *Foundation and Empire* sunned, chip at head of rear panel of *Second Foundation*, a few nicks: a sparkling set in near-fine to fine condition. ¶ *Anatomy of Wonder* II-47; Currey, p. 17.

**£15,000** 192616

**5**

**ASIMOV, Isaac.** Synopsis for *The Caves of Steel*, [*c.1952*]

**"IT WILL BE LEFT TO THE READER TO PONDER ON THE REAL FUTURE OF THE MAN/ROBOT MIXED SOCIETY"**

Asmiov's synopsis for his first full-length robot book, *Caves of Steel*, inscribed at the head of the first page, "For David [Aronovitz], the nuts and bolts of the robots, Isaac Asimov."

Prior to *Caves of Steel*, Asimov had only written robot short stories and wasn't convinced that he could "carry a whole novel based on the robot idea" (Asimov). It was H. L. Gold, a fellow writer and the editor of *Galaxy Science Fiction*, who suggested the concept of an overpopulated world in which robots are taking over human jobs. Asimov found this concept "too depressing", but took Gold's advice to "Do it your way. You like mysteries. Put a murder in such a world and have a detective solve it with a robot partner. If the detective doesn't solve it, the robot will replace him" (quoted in Asimov, p. 648).

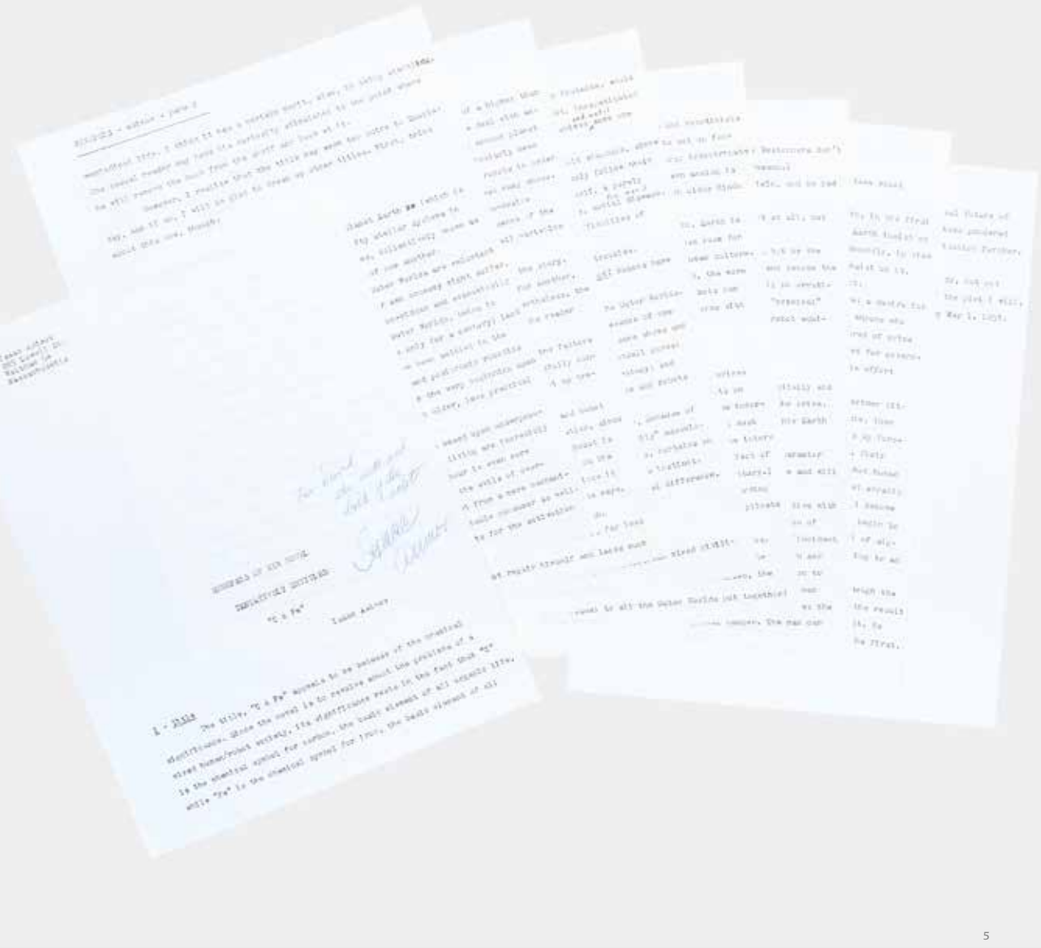
This synopsis was written for Walter I. Bradbury, the science fiction editor at Doubleday, and is accompanied by a covering typed letter signed from Asimov to Bradbury. The story was initially titled "C & Fe", after the chemical symbols for carbon, the basic element of organic life, and iron, the basic element of mechanical life. In his cover letter, Asimov correctly anticipates that the title "may arouse the liveliest feelings of dismay in your breast" and emphasizes that it is "tentative."

In it, Asimov imagines an overpopulated future Earth, where prejudice against robotics has left the planet "poverty-stricken, tradition-ridden, and economically unstable" compared to the Outer Worlds, where robots are an essential part of the flourishing economy. Asimov emphasizes the key difference between humans and robots: "Humans have emotions and robots do not! Robots have only carefully adjusted desire circuits." However, his detective warms to his robot companion, despite the robot's inability to reciprocate human emotions. "It will be left to the reader to ponder on the real future of the man/robot mixed society and perhaps, someday, when I have pondered more about it, I may write another novel advancing the situation further. That is for the future to say."

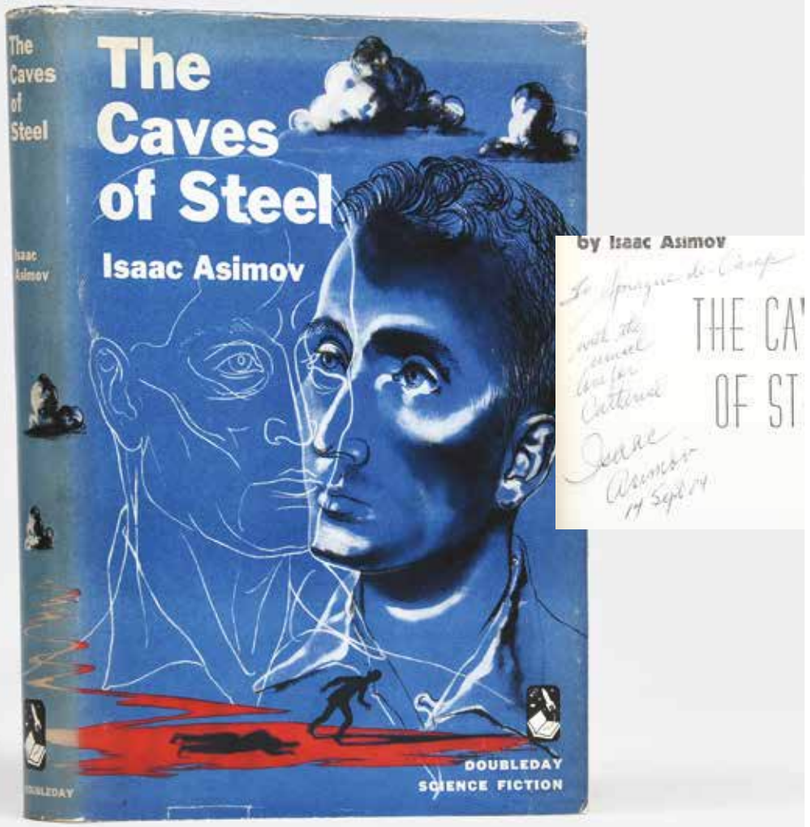
Although Asimov intended *The Caves of Steel* as a fully separate story, he later wove it into the universe of the *Foundation Trilogy*, in which the robot protagonist R. Daneel Olivaw reappears.

Typescript, 8 pp. typed one side only; typed letter signed from Asimov to Bradbury, single sheet typed one side only, dated 20 November 1952, enclosing the synopsis; retained carbon copy from Gretchen Eisner, Bradbuy's secretary, single sheet typed one side only, dated 24 November 1952, concerning receipt, two handwritten notes at head by Eisner. Mailing and handling creases, indent from paperclip at head, chip to head of retained carbon copy: well-preserved. ¶ Isaac Asimov, *In Memory Yet Green*, 1980.

**£25,000** 192394



5




6

6

**ASIMOV, Isaac.** The Caves of Steel. *Garden City, New York: Doubleday & Company, Inc., 1954*

NEARLY HALF A CENTURY OF FRIENDSHIP

First edition, presentation copy, inscribed by the author on the title page, "To Sprague de Camp, with the usual love for Catherine, Isaac Asimov, 14 Sept 84."

Asimov and De Camp had one of the closest friendships of the science-fiction fraternity. Asimov already revered De Camp as "one of my favourite science-fiction writers" before their first meeting in 1939, and they immediately became firm friends. "I have always found it difficult to resist Sprague, whom I have always admired just this side of idolatry both as a person and as a writer" (p. 495).

When Asimov was first invited to Sprague's home, he was in awe: "it was the first time I had ever been asked to visit the home of an established science-fiction writer." As their friendship deepened, Asimov flirted with De Camp's wife Catherine, who "always reacted with innocent delight, and Sprague . . . watched with a secure and self-confident smile, making only occasional references to the scimitar on his wall and the precise portion of my body he planned to amputate if it ever became necessary to do so" (p. 306).

They worked closely together during the Second World War, employed along with Robert Heinlein at the Philadelphia Naval Shipyard.

Octavo. Original blue boards, spine lettered in red, top edge red, fore edge untrimmed. With dust jacket. Tiny bumps at spine ends and lower corners; jacket unclipped, spine panel and peripheries sunned, a few nicks and short closed tears: a near-fine copy in very good jacket. ¶ Isaac Asimov, *In Memory Yet Green*, 1980.

**£25,000** 192395

7

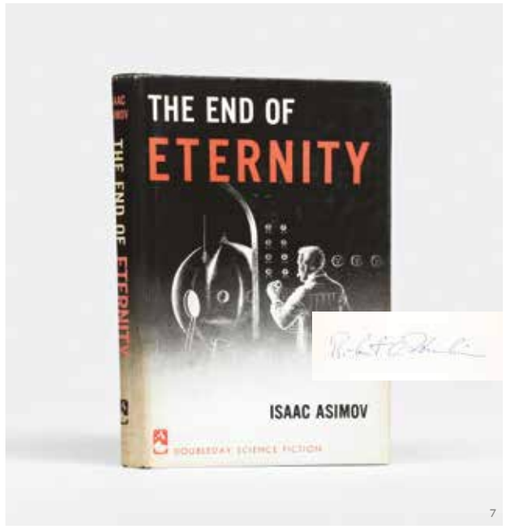
**ASIMOV, Isaac.** The End of Eternity. *New York: Doubleday, 1955*

ROBERT HEINLEIN'S COPY OF DOUBLE STAR'S CHALLENGER

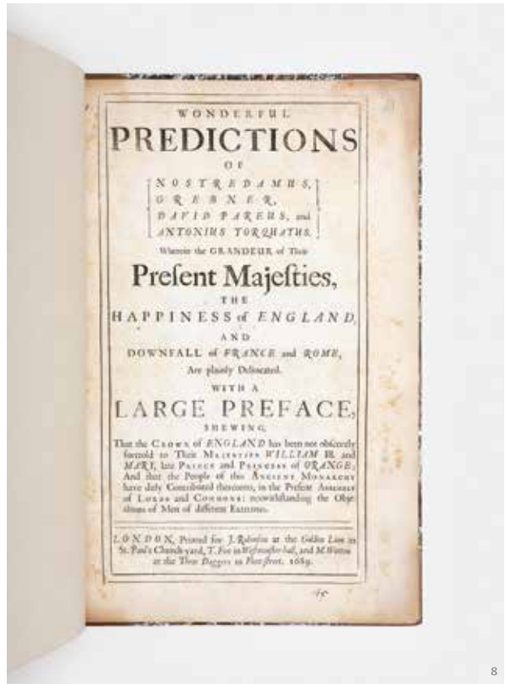
First edition, Robert Heinlein's copy, with his ownership signature on the front free endpaper and address stamp on the front pastedown. Asimov's *The End of Eternity* and Heinlein's *Double Star* were both nominated for the Hugo Award for Best Novel in 1956; *Double Star* won.

Asimov was often in Heinlein's shadow. When John Campbell passed on Asimov's "Pilgrimage" for *Astounding Science Fiction* in favour of a last-minute submission from Heinlein, Asmiov "accepted the






7




8

originals. Only Nostramadus's original is verse; those by Grebner and Torquatus are in Latin prose, and Pareus's is English prose.

In his introduction, Atwood admits that "Many, I know, despise Prophecies" but stipulates that "Nostredamus, either thro' judicial astrology, or divine inspiration . . . did foretell many things which have come to pass." He claims that Nostradamus predicted not only the Glorious Revolution but also the execution of Charles I and the 1666 Great Fire of London. Of the others, he asserts that Grebner "had a foreknowledge of the Protectorship of Oliver Cromwell", Pareus predicted the appearance of William of Orange, and Torquatus, writing 200 years prior, was able to accurately foretell "the present juncture of affairs" in Europe. However, he is frank about having adapted the texts to suit his interpretation: "Where his words admit of different senses . . . I have determined them to that which best agrees with events."

Octavo. Original black boards, spine lettered in red. With dust jacket. Spine just cocked, ends and corners gently bumped; jacket unclipped, spine panel and peripheries a little toned, edges a little nicked and rubbed: a very good copy in near-fine jacket. ¶ Currey, p. 17; Locke, p. 24. Isaac Asimov, *In Memory Yet Green*, 1980.

**£6,750** 192396

8

**ATWOOD, William.** Wonderful Predictions of Nostredamus, Grebner, David Pareus and Antonius Torquatus. Wherein the Grandeur of their Present Majesties, the Happiness of England, and Downfall of France and Rome are Plainly Delineated. *London: Printed for J. Robinson, T. Fox and M. Wotton, 1689*

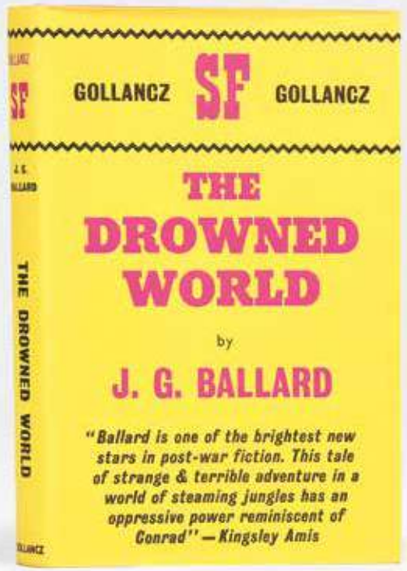
MYSTICAL WHIG PROPHECY

First edition of the author's least conventional political piece, which celebrates the Glorious Revolution as the fulfilment of astrological prophecy. Atwood had published several Whig pamphlets by 1683 but ceased following the retributions for the Rye House Plot. *Wonderful Predictions* was his first publication in several years and his only work to engage with judicial astrology.

Atwood presents his versions of the prophecies of Nostramadus, Grebner, Torquatus, and Pareus in English verse in parallel with the

Quarto (286 × 187 mm), pp. [44], 27 (misprinting 25 as "19"), [1]. Twentieth-century quarter calf, gilt lettering and fillets to spine, marbled paper sides ruled in gilt, edges red. Bookplate of the Fox Pointe Manor Library of Howard and Linda Kohl; former bookseller's and library marks in ink and pencil to title page recto and verso; scattered early annotations in black ink. Extremities gently rubbed, contents foxed, top right-hand corner of book block faintly damp-stained, a few pages shaved at head, small rust holes to C1, F1, F2, and H1: a very good copy. ¶ ESTC R261; Wing (CD-ROM, 1996) N1401.

**£3,500** 183011


GOLLANCZ
SF
GOLLANCZ
J.G. BALLARD
THE DROWNED WORLD
by
J. G. BALLARD
"Ballard is one of the brightest new stars in post-war fiction. This tale of strange & terrible adventure in a world of steaming jungles has an oppressive power reminiscent of Conrad" — Kingsley Amis
THE DROWNED WORLD
GOLLANCZ

9

**BALLARD, J. G.** The Drowned World. *London: Victor Gollancz Ltd, 1962*

THE FILE COPY, IN A BRIGHT YELLOW JACKET

First hardback edition, with Gollancz's "Archive Copy" stamp on the title page and the rear cover annotated with the year of publication. The book was published in paperback in America earlier the same year by Berkley.

*The Drowned World* takes place in the year 2145 in a flooded version of London with a tropical climate caused by global warming. Together with Ballard's *The Crystal World* (1966), it was a founding text in climate fiction, written before climate change had been widely identified by scientists.

Octavo. Original red cloth, spine lettered in gilt. With dust jacket. Spine ends bumped; minor creases to bright, unclipped jacket: a near-fine copy in fine jacket. ¶ Pringle A22. Jim Clarke, "Reading Climate Change in J. G. Ballard", *Critical Survey*, vol. 25, no. 2, 2013.

**£3,000** 186515

10

**BALLARD, J. G.** High-Rise. *London: Jonathan Cape, 1975*

"LET THE PSYCHOTICS TAKE OVER. THEY ALONE UNDERSTOOD WHAT WAS HAPPENING"

First edition, signed by the author on the title page. Ballard's urban dystopian fable is "less about the collapse of technology than about the boil-like bursting of original sin across a glass-and-chrome landscape" (Quigly). It was adapted for film in 2015, directed by Ben Wheatley and starring Tom Hiddleston, Jeremy Irons, and Sienna Miller.

Octavo. Original blue boards, spine lettered in gilt, top edge blue. With dust jacket. Faint foxing to edges, else clean; bright, unclipped jacket with crease to head of rear flap: a near-fine copy in fine jacket. ¶ Pringle A122. Isabel Quigly, "Crumbling Towers and Dreams", *Financial Times*, 13 Nov. 1975.

**£950** 173323

11

**BANKS, Iain M.** The complete *Culture* series. *London: Macmillan; Orbit, 1987–2012*

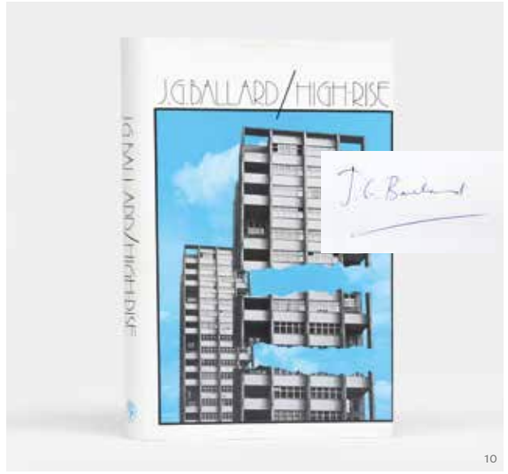
"THE FUTURE IS A GAME; TIME IS ONE OF THE RULES"

First editions, all signed by the author. "The Culture is an egalitarian anarcho-communist society, Banks's idea of a utopian 'secular heaven', without crime, law, or government, run by benign and liberal artificial intelligences. The threats come from outside, from alien societies with different belief systems" (*ODNB*).

"The underlying premises Iain M. Banks uses to shape this Culture stand as a direct challenge to those underlying most Future Histories. Most importantly, and most unusually for Space Opera, the Culture has very carefully been conceived in genuine post-scarcity terms . . . There are no Empires, no tentacled Corporations, no Enclave whose hidden knowledge gives its inhabitants a vital edge" (*SFE*).

Ten works (*Consider Phlebas; The Player of Games; Use of Weapons; The State of the Art; Excession; Inversions; Look to Windward; Matter; Surface Detail; The Hydrogen Sonata*), octavo. Original boards with dust jackets. Spine ends bumped; jackets bright overall, a couple of spines lightly sunned, all unclipped, *Consider Phlebas* issued without printed price, *Surface Detail* with bookseller's sticker on rear panel: a near-fine set in like jackets. ¶ Locke II, p. 18.

**£4,500** 187769




10

11

12

**BELLAMY, Edward.** Looking Backward 2000–1887. *New York: D. Appleton and Company, 1888*; [together with] — Equality. *Boston: Ticknor and Company, 1897*

BELLAMY'S UTOPIAN NOVELS

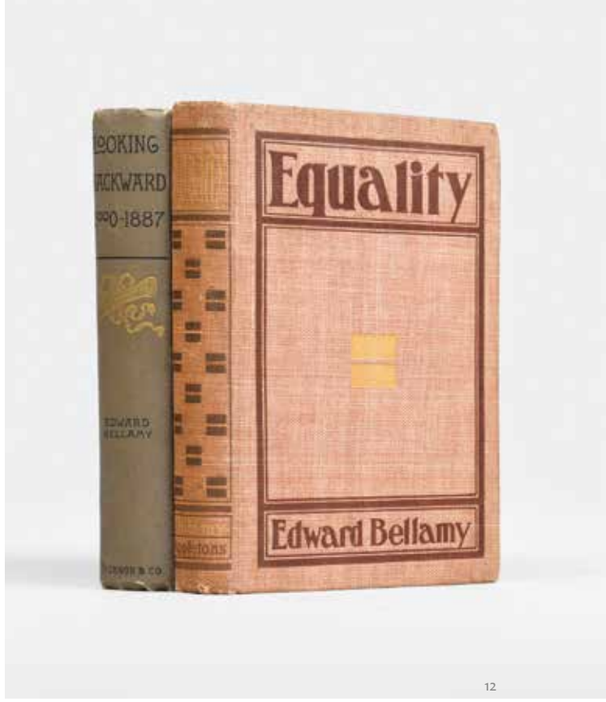
First editions of Bellamy's enormously popular *Looking Backward* and its sequel.

*Looking Backward* established Bellamy's utopian themes of co-operation and brotherhood in an ideal socialist system, where clothes are recycled, jewels are worthless, and world communication has been simplified into a universal language. The work had an immediate political effect and contributed to the formation of numerous clubs across America campaigning for nationalization of services. *Equality* expanded on these themes, asserting in detail that "the establishment of economic equality did in fact mean incomparably more for women than for men", allowing them access to traditionally male-dominated trades, and freedom from the confines of 19th-century fashion.

*Looking Backward* is the first issue, with the misprint "wore" in line 8 on page 210 and the J. J. Arakelyan slug on the copyright page.

Two works, octavo. *Looking Backward*: original green cloth, spine and front cover lettered in black, decorative vignette to spine and front cover in gilt. Housed in custom red cloth chemise and slipcase. *Equality*: original pink cloth, spine and front cover lettered and decorated in gilt and brown. Ownership inscription of M. G. Chubbuck to second blank of *Looking Backward*. Small bumps to extremities, occasional spots of wear, a few marginal pencil annotations to *Equality*. Very good copies. ¶ Bleiler 163 & 164; L. T. Sargent, *British and American Utopian Literature, 1516–1985: An Annotated, Chronological Bibliography*, 1988, pp. 38 & 56.

**£2,000** 191125




12

13

**BLAKE, William.** The Marriage of Heaven and Hell. *[London: J. C. Hotten, 1868]*

THE DOORS OF PERCEPTION

First facsimile edition, one of 150 copies of the first facsimile of any of Blake's illuminated books. The work, the most influential and iconoclastic of Blake's prophetic books, combines the exuberant wisdom of his *Proverbs of Hell* with several "Memorable Fancies", imitating Biblical prophecy and channelling the liberatory energies of the French Revolution.

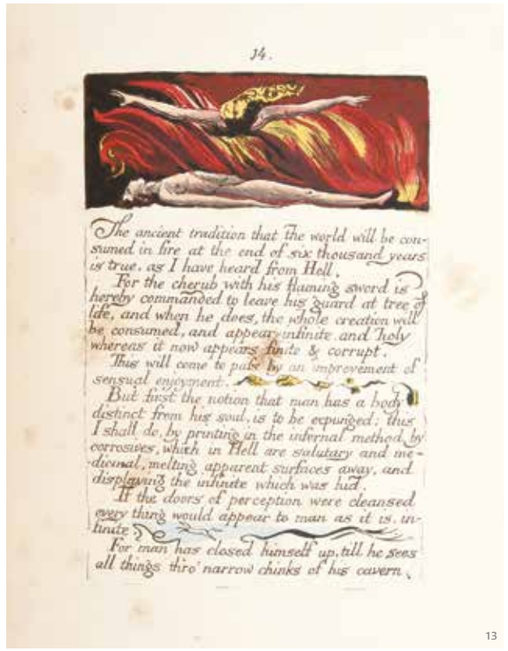
For Blake, this revolutionary energy was embodied in his unique printing process. "The notion that man has a body distinct from his soul is to be expunged; this I shall do by printing in the infernal method by corrosives, which in Hell are salutary and medicinal, melting apparent surfaces away, and displaying the infinite which was hid. If the doors of perception were cleansed every thing would appear to man as it is, infinite" (quoted in Paley).

The facsimile was executed by the artist Henry J. Bellars, described by H. Spencer Ashbee as "perhaps the best facsimilist that ever lived." He transferred the text and image using of a photographic process, and copied the colouring from the plates of an original (Copy F) which Blake colour-printed in 1794.

Small quarto (240 × 185 mm). With 24 lithograph facsimile plates, all hand–coloured. Contemporary quarter vellum, unlettered, blue boards, edges untrimmed. Binding faintly stained and soiled, discreetly retouched at extremities, inner hinges repaired, some foxing to contents. A very good copy. ¶ Bentley, *Blake Books*, 99.; Bentley & Nurmi 85; Keynes 210. Morton D. Paley, "John Camden Hotten, A. C. Swinburne, and the Blake Facsimiles of 1868", *Bulletin of the New York Public Library*, Spring 1976.

**£3,500** 192709

13


14.
The ancient tradition that the world will be consumed in fire at the end of six thousand years is true, as I have heard from Hell.
For the cherub with his flaming sword is hereby commanded to leave his guard at tree of life, and when he does, the whole creation will be consumed, and appear infinite and holy whereas it now appears finite & corrupt.
This will come to pass by an improvement of sensual enjoyment.
But first the notion that man has a body distinct from his soul, is to be expunged; this I shall do, by printing in the infernal method, by corrosives, which in Hell are salutary and medicinal, melting apparent surfaces away, and displaying the infinite which was hid.
If the doors of perception were cleansed every thing would appear to man as it is, infinite.
For man has closed himself up, till he sees all things thro' narrow chinks of his cavern.

13

14

**BOULLE, Pierre.** Planet of the Apes. Translation by Xan Fielding. *New York: New American Library, November 1964*

First paperback edition, presentation copy, inscribed by the author to his publisher on the title page, "To Kurt Enoch, best wishes from P. Boulle." Enoch fled Europe in 1940, leaving behind his publishing company Albatross Books. He rebuilt a career in the United States, where he helped bring the Penguin Books imprint to the US, which was eventually folded into the New American Library.

*Planet of the Apes* was first published earlier the same year in French as *La Planète des singes*. It was adapted into a film in 1968, starring Charlton Heston, which has given rise to numerous sequels and reboots. Examples of this title inscribed by Boulle are seldom encountered, especially in the English language version.

Octavo. Original illustrated wrappers, red edges. Housed in a custom red cloth folding box by the Dragonfly bindery. A little creasing to spine, a couple of negligible creases to corners: a near-fine copy.

**£3,750** 192682

15

**BOULLE, Pierre.** Studio report for a potential British film adaptation of *Planet of the Apes*, together with a copy of the first UK edition. *London: Secker & Warburg, 1964*

"I CANNOT HELP FEELING THAT THE RESULTS MIGHT BE COMICAL AND, INDEED, CIRCUS-LIKE"

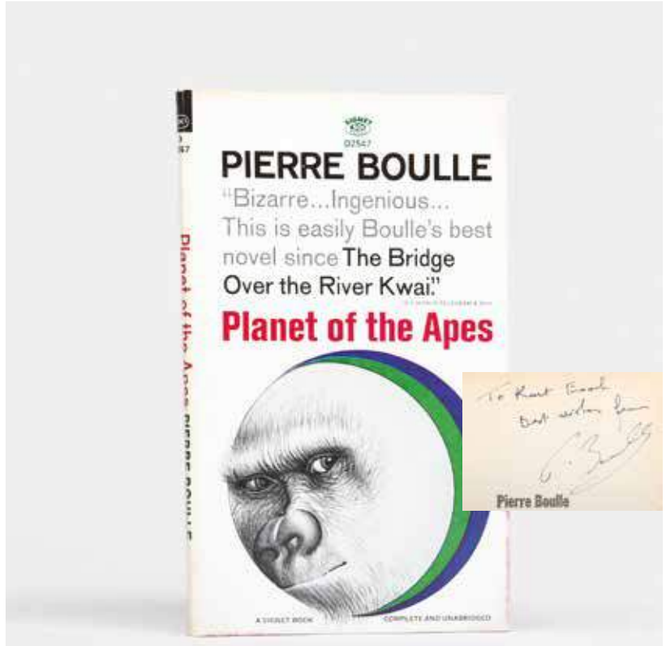
A report by Jack Common on behalf of the Associate British Picture Corporation Limited assessing the cinematic potential of the novel. He provides a summary of the novel, which he enjoyed, but his conclusion is not so optimistic. "They'd need, I think, the help of an audience able to control the age-old tendency of human nature to laugh at the monkey. No, I do not see any way of making this story into a film worthy of it." An additional piece of interdepartmental correspondence with Elstree Studios offers a second opinion to the same effect: "I cannot help feeling that the results might be comical and, indeed, circus-like."

Common sees the quality of the ideas and suggests: "this story is not a farce . . . Some of these scenes between animal and human characters must be played seriously, with feeling." However, the UK production never went ahead, and the film made in 1968 was produced in the US by Arthur C. Jacobs. He was able to get the adaptation off the ground on the strength of an early script by the *Twilight Zone* creator Rod Serling and screen tests with Charlton Heston.

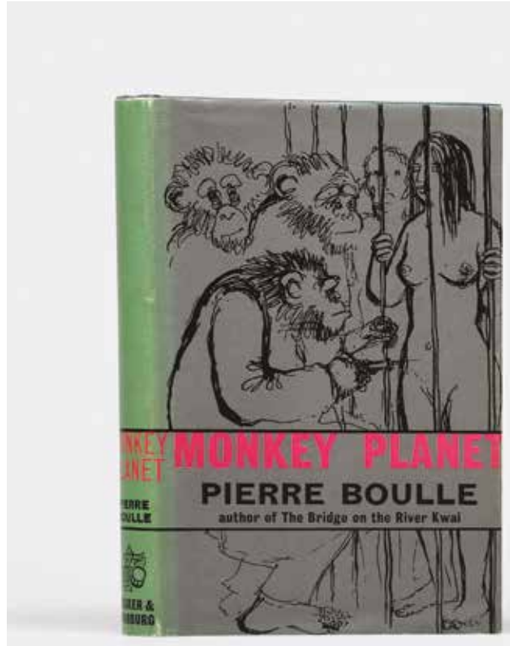
The novel was first published in 1963 as *La Planete des singes*. The first English language version, translated by Xan Fielding, was published in the United States in June 1963 under the title *Planet of the Apes*. The UK edition, titled *Monkey Planet*, followed in January 1964.

Octavo. Original green boards, spine lettered in silver. With dust jacket. Three tiny splash marks on top edge, otherwise fresh. A near-fine copy in like dust jacket, unclipped, typical green sunning to spine, nick and short closed tear at head of rear panel, a bright and sharp example. ¶ Not in Bleiler, Currey, or Locke. *Science Fiction Encyclopedia*, "Boulle, Pierre".

**£3,500** 159360




14




15

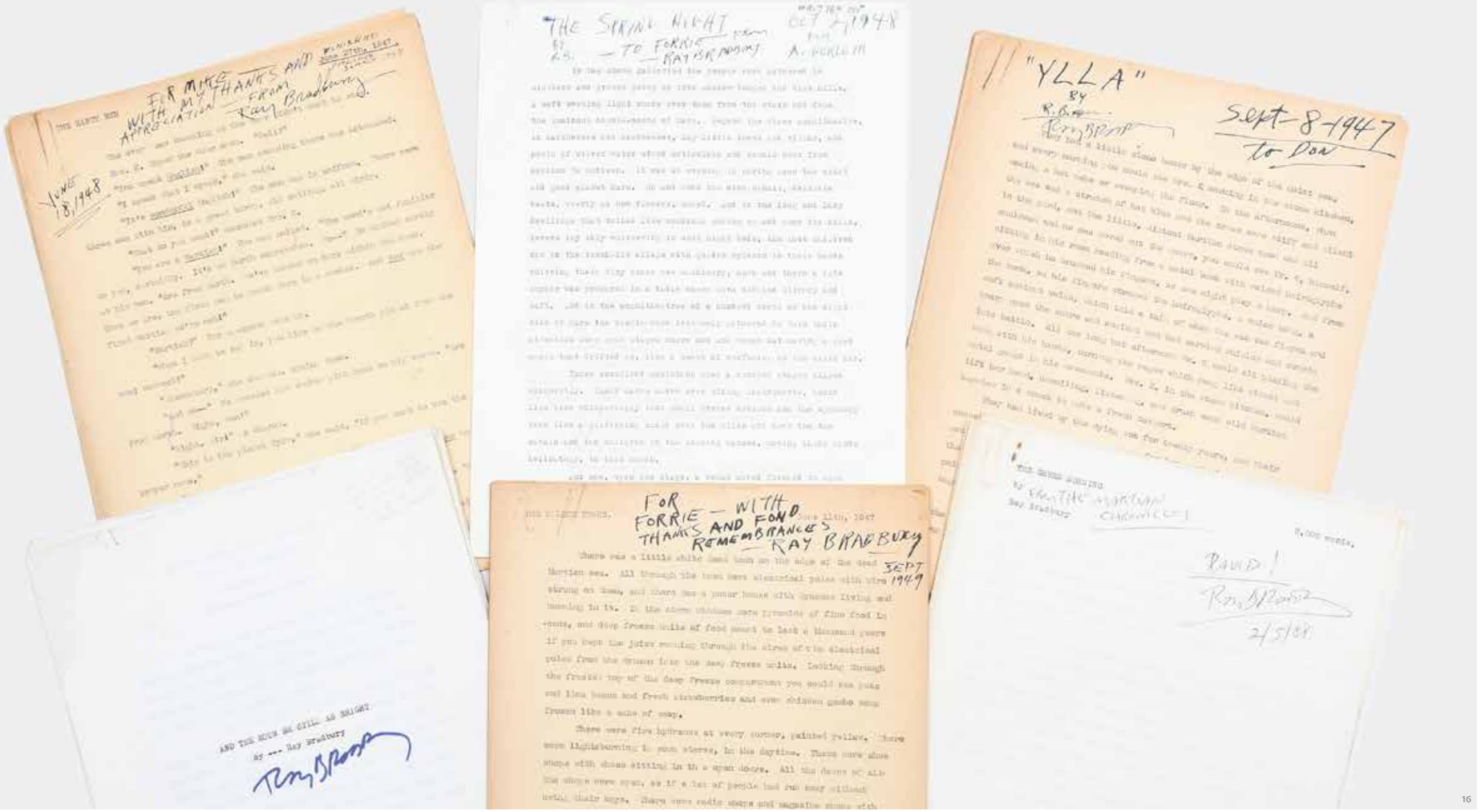
ASSOCIATED BRITISH PICTURE CORPORATION LIMITED

ELSTREE STUDIOS

Inter-Departmental Communication

NO VERBAL ORDERS TO BE GIVEN OR ACCEPTED

15




16

**16**

**BRADBURY, Ray.** Six original typescripts of short stories published in *The Martian Chronicles*. *1947–8*

ASSOCIATION COPIES OF MARTIAN STORIES

A collection of original stories, five inscribed by Bradbury to either Forrest J. Ackerman, Mike Scoles, or David Aronovitz, and one signed. The collection includes an extensively hand-corrected version of "The Moon be Still as Bright."

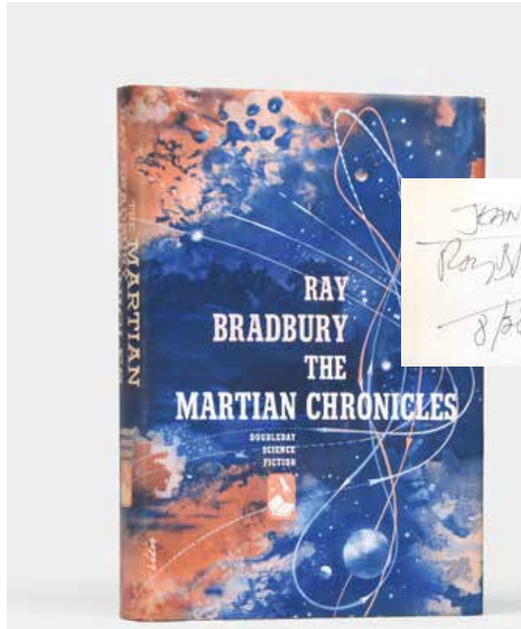
*The Martian Chronicles* is a landmark work of science fiction which inspired real-life NASA scientists and futurists. "I decided that Mars would be nothing more nor less than a mirror in which Earth man would be reflected, twice as large as life, with all his wonders, beauties, and terrors, his petty politics, his ravening greed, and simple faiths", wrote Bradbury (quoted by Ulin).

Bradbury was invited to witness the first of NASA's Viking spacecrafts entering the orbit of Mars and, in 2012, the team behind the Curiosity rover dubbed the robot's landing spot on Mars "Bradbury Landing" in his honour.

This collection comprises typescripts of six short stories that were fixed-up for inclusion in the first edition of *The Martian Chronicles*. That edition consisted of 15 short stories, linked together by brief vignettes; the contents of later editions varied. The stories in this collection are: "Ylla", inscribed to Ackerman (first published in *Maclean's Magazine* on 1 January 1950); "The Earth Men", inscribed to Scoles (first published in *Thrilling Wonder Stories*, August 1948); "And the Moon Be Still as Bright", signed with several edits (first published in *Thrilling Wonder Stories*, June 1948); "The Silent Towns", inscribed to Ackerman (first published in *Charm* magazine, March 1949); "The Green Morning", inscribed to Aronovitz, and "The Spring Night", inscribed to Ackerman, both of which were published for the first time in *The Martian Chronicles*.

6 typescripts: 1) "The Earth Men", carbon typescript 20 pp., manuscript annotations by Bradbury at head "Finished [June 27th 1947]"; "Published summer 1948" "For Mike – with my thanks and appreciation – from Ray Bradbury June 18 1948"; 2) "The Spring Night", top copy typescript, 5 pp., manuscript annotations by Bradbury at head, "The Spring Night by R. B." "Written on Oct 2 1948 for A. Derleth" "To Forrie from Ray Bradbury"; 3) "Ylla", carbon typescript 17 pp., manuscript annotations by Bradbury at head, "YLLA by R. B. [scribble] Ray Bradbury" "Sept – 8 – 1947 to Don"; 4) "The Green Morning", top copy typescript 7 pp. with title page and blank leaf (9 pp. in total), manuscript annotations by Bradbury at head, "From the Martian Chronicles" "David! Ray Bradbury, 2/5/88"; 5) "The Silent Towns", top copy typescript 19 pp., inscribed by Bradbury at head, "For Forrie – with thanks and fond remembrances – Ray Bradbury Sept 1948"; 6) "And The Moon be Still as Bright", carbon typescript 42 pp., signed by Bradbury below the title and with approx. 47 corrections in his hand. "The Earth Men" and "Ylla" toned with a few short closed tears and chips at extremities, loss at head of final two leaves of "The Silent Towns" slightly affecting text of final leaf, largely creased from handling with indents and occasional spots of rust where previously paperclipped: a very well-preserved collection.

**£65,000** 192397




17

**17**

**BRADBURY, Ray.** The Martian Chronicles. *Garden City, New York: Doubleday & Company, Inc., 1950*

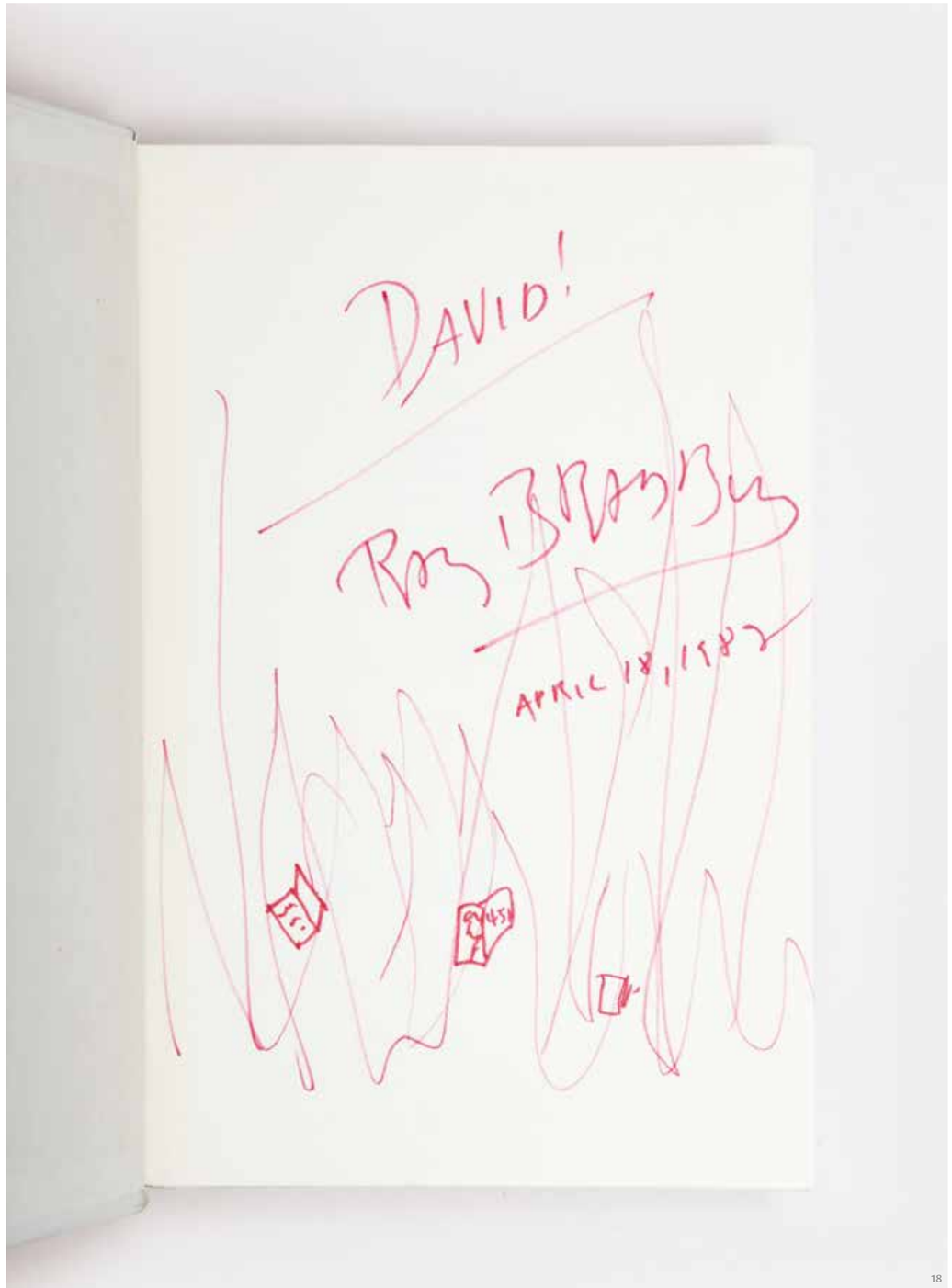
"WE EARTH MEN HAVE A TALENT FOR RUINING BIG, BEAUTIFUL THINGS"

First edition, inscribed by the author on the front free endpaper, "Jean! Ray Bradbury, 8/28/86." This was Bradbury's debut novel and propelled him from jobbing short-story writer to "Poet of the Pulps."

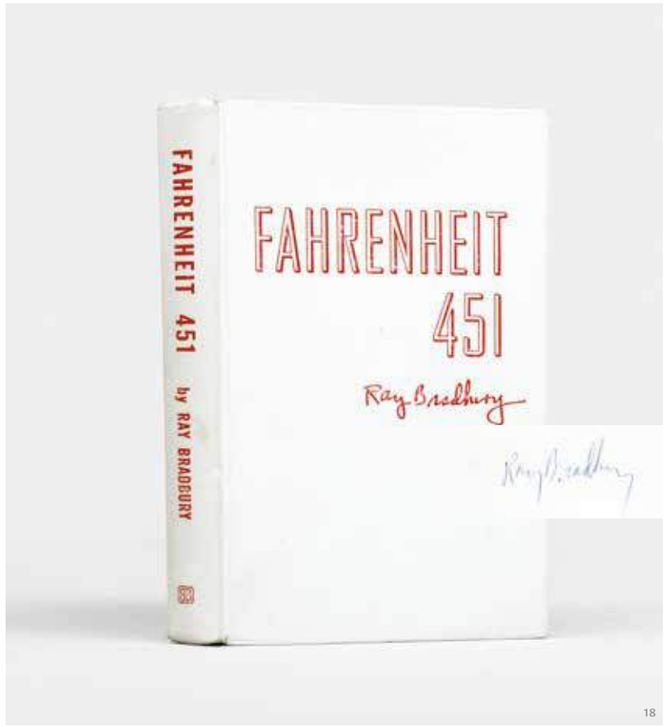
*The Martian Chronicles* is a fix-up woven from several of Bradbury's previously published short stories.

Octavo. Original light green cloth, spine lettered in red. With dust jacket. Housed in a custom blue cloth slipcase. Spine ends lightly bumped, spine and edges sunned, faint discolouration to covers; jacket unclipped, spine toned, flap folds slightly creased at head: a near-fine copy in like jacket. ¶ Bleiler, *Supernatural Fiction* 255; Currey, p. 56; Locke I, p. 39.

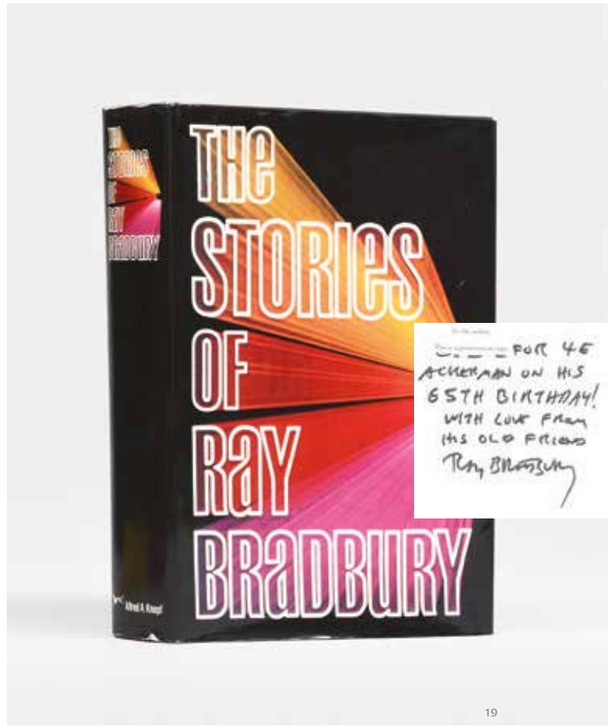
**£5,000** 170828




18




18




19

**18**

**BRADBURY, Ray.** Fahrenheit 451. *New York: Ballantine Books, Inc., 1953*

**BOUND IN ASBESTOS, WITH A FLAMING INSCRIPTION**

First hardback edition, signed limited issue, inscribed by the author on the front free endpaper with a sketch of burning books, "David! Ray Bradbury, April 18, 1982." This is number 158 of 200 copies signed by the author and specially bound in Johns-Manville Quinterra, a textile made from chrysotile asbestos and therefore fire resistant.

The recipient was the collector David Aronovitz. Bradbury's best-known work is a classic in the dystopian canon, and it is widely cited by defenders of freedom of thought, speech, and print. The hardback edition was published in the trade and signed limited issues shortly after the novel's publication in paperback.

Octavo. Original white Johns-Manville Quinterra asbestos over boards, spine and front cover lettered in red. Spine ends bumped, covers a little marked: a very good copy. ¶ Currey, p. 55 (binding E).

**£50,000** 192398

**19**

**BRADBURY, Ray.** The Stories. *New York: Alfred A. Knopf, 1980*

**PRESENTATION COPY TO HIS FIRST PUBLISHER**

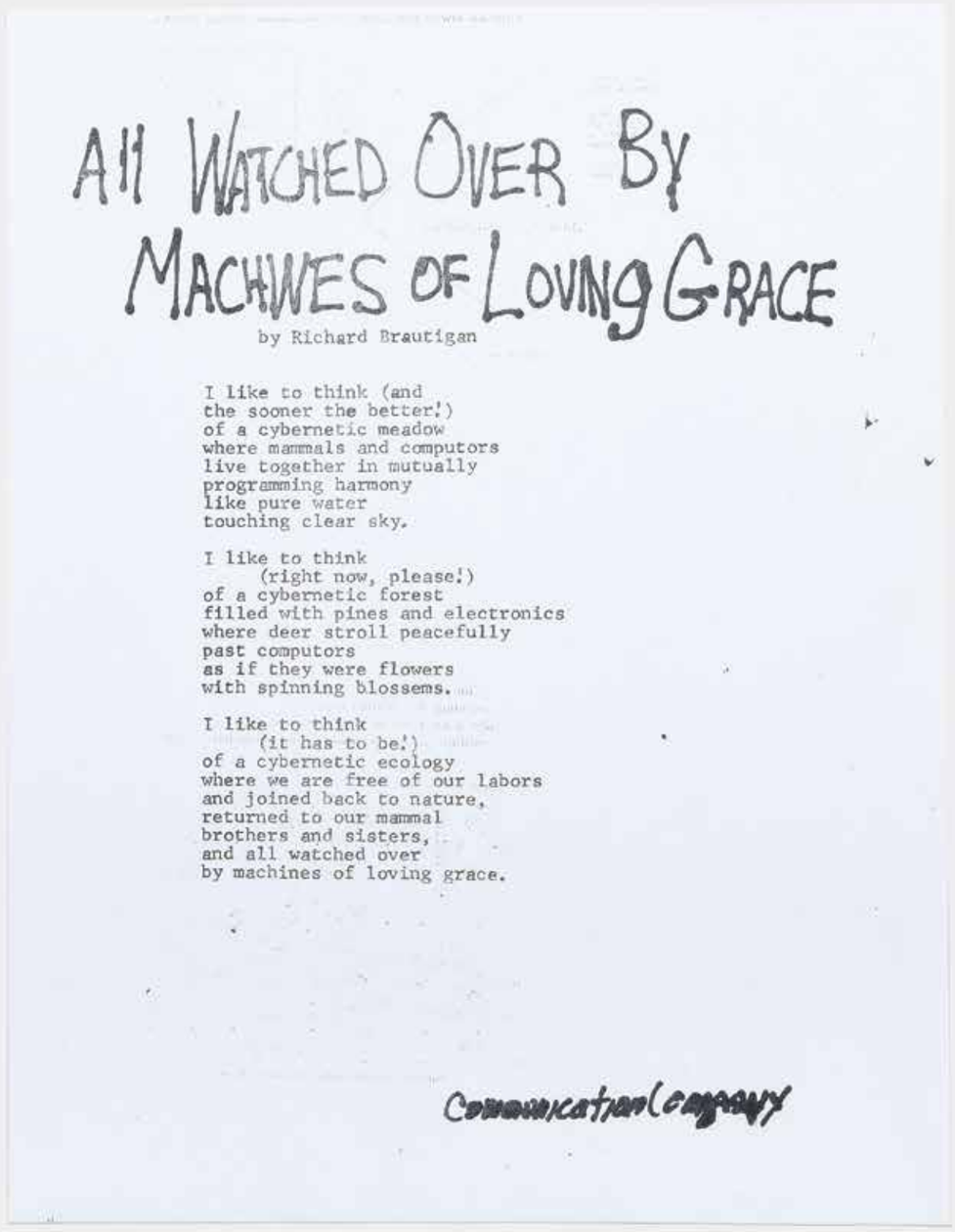
First edition, limited issue, one of 60 copies specially bound for presentation. This copy is inscribed by the author to Forrest J Ackerman on the limitation page, "for 4E Ackerman on his 65th Birthday! With love from his old friend Ray Bradbury", and dated 22 November 1981 at the head of the page.

Ackerman and Bradbury met through the Los Angeles Science Fantasy Society when Bradbury was a teenager. Ackerman published Ray Bradbury's first short story, "Hollerboxen's Dilemma," in the January 1938 edition of his fanzine *Imagination!*

Ackerman, known for his punning and wordplay, coined the genre nickname "sci-fi." "4E" in the inscription, was one of Ackerman's many nicknames, meaning "Forrie." In 1953 Ackerman was voted "#1 Fan Personality" by the members of the World Science Fiction Society. He was known for his vast collection of science fiction books and ephemera, which he would invite the public to view. Occasionally, he operated as literary agent for Bradbury, Isaac Asimov, A. E. van Vogt and others. This volume collects 100 of the best Bradbury stories.

Octavo. Original blue cloth, spine lettered in black, sides with star motif in black, top edge gilt, fore edge untrimmed. Lower corners a little rubbed; dust jacket unclipped, edges a little creased, faint stain to front flap: a near-fine copy in very good jacket.

**£6,500** 192399



All Watched Over By
Machines of Loving Grace

by Richard Brautigan

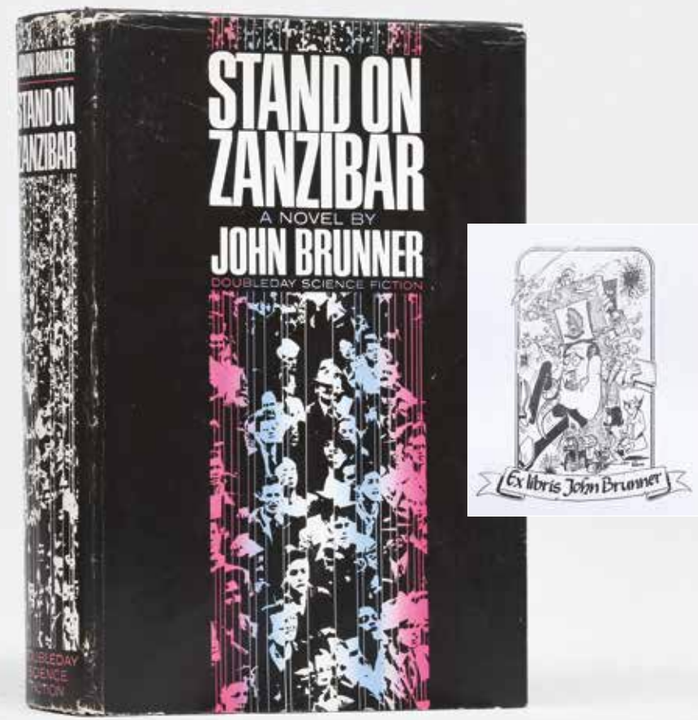
I like to think (and
the sooner the better!)
of a cybernetic meadow
where mammals and computors
live together in mutually
programming harmony
like pure water
touching clear sky.

I like to think
(right now, please!)
of a cybernetic forest
filled with pines and electronics
where deer stroll peacefully
past computors
as if they were flowers
with spinning blossems.

I like to think
(it has to be!)
of a cybernetic ecology
where we are free of our labors
and joined back to nature,
returned to our mammal
brothers and sisters,
and all watched over
by machines of loving grace.

Communication Company








20

**BRAUTIGAN, Richard.** All Watched Over by Machines of Loving Grace. *San Francisco: The Communication Company, 1967*

"I LIKE TO THINK (AND THE SOONER THE BETTER!) OF A CYBERNETIC MEADOW"

The rare first appearance of Brautigan's "Machines of Loving Grace", a poem which envisions a utopian future of cybernetic ecology, in which "mammals and computers live together in mutually programming harmony." This example is from the first issue, distinguished by the faint background illustration of a loudspeaker diagram; the second issue has illustrations of animals and machines.

The broadside was given away for free by friends of the Communication Company on the streets of Haight-Ashbury during the Summer of Love.

Single mimeographed sheet (280 × 216 mm), printed on one side only. Fine. ¶ Diggers archive CC-024.

**£1,000** 190513

21

**BRUNNER, John.** Stand on Zanzibar. *New York: Doubleday & Company, Inc., 1968*

"THE PORTRAYAL OF AN ENTIRE FUTURE WORLD"

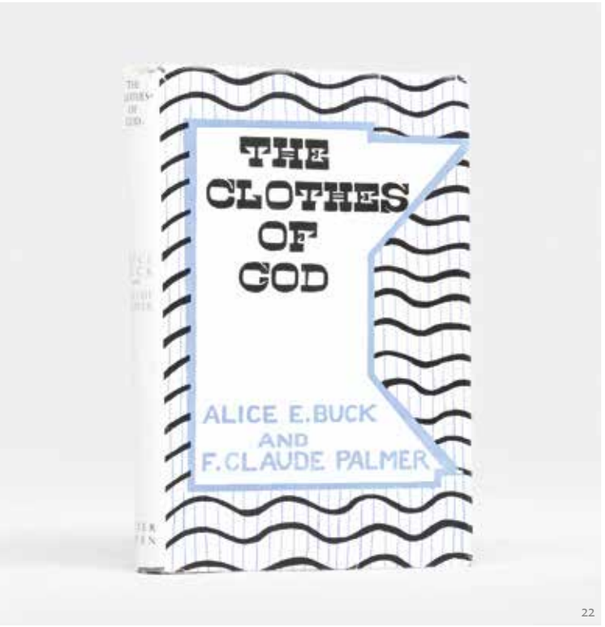
First edition in book form, the author's copy, with his bookplate and an autograph letter signed by him tipped onto the front free endpaper. It won the Hugo Award for Best Novel as well as a BSFA Award and Prix Tour-Apollo.

The letter is an invitation to the publication party for the book on 17 July 1968 and to an informal supper beforehand. On the verso, in a different pen, Brunner has written a couplet: "I state fact, in the cold black & white of prose; and lo! the page blossoms into color, like a rose."

*Stand on Zanzibar* was serialized in *New Worlds* magazine in 1967. The story is set in 2010 and has been praised as uncannily prescient. The historian Niall Ferguson lauded it as more accurate in foreseeing the future than *Fahrenheit 451*, *The Handmaid's Tale*, and *Anthem*: "The real prophets turn out, on closer inspection, to be less familiar figures – for example, John Brunner." In *Stand on Zanzibar*, "China is America's new rival. Europe has united. Brunner also foresees affirmative action, genetic engineering, Viagra, Detroit's collapse, satellite TV, in-flight video, gay marriage, laser printing, electric cars, the de-criminalization of marijuana, and the decline of tobacco."

Octavo. Original black cloth, spine striped in purple and lettered in silver, pink endpapers, fore edge untrimmed. With dust jacket. Foot of spine just bumped, slight rubbing to lower edges; jacket unclipped, a little rubbed, extremities lightly creased with a few chips: a near-fine copy in very good jacket. ¶ Niall Ferguson, *Doom: The Politics of Catastrophe*, 2021.

**£3,750** 182791




22

**22**

**BUCK, Alice E., & F. Claude Palmer.** The Clothes of God: A Treatise on Neo-Analytic Psychology, with Contributions on Special Aspects by P. R. M. Groom. *London: Peter Owen Limited, 1956*

ITHELL COLQUHOUN'S DREAM THERAPIST DELVES INTO THE FUTURE

First edition, with an autograph letter signed from Buck to one Dr Gross with reference to dreams, parapsychology, and theology. She discusses this title and invites him to a study group she hosts in her home: "you would be welcome and would come to no harm and might be interested."

Buck was a Jungian psychotherapist who ran the Buck Research Unit in Psychodynamics. She was Ithell Colquhoun's dream therapist and interpreter; Colquhoun designed the dust jacket for *The Clothes of God*, which is composed from two "very similar forms which occurred in dreams of Dr. Alice E. Buck and Miss Ithell Colquhoun on the night of 14th – 15th February, 1950" (front flap). This title, which Buck remarks "is now very out of date but not so for most people", is concerned with psychodynamics and the potential of humans to sense and predict more than science allows.

In her letter, Buck has also noted faults with the publication of this title: "The cover should be black with white lines and there are printing errors." She has corrected two of these on the dust jacket.

Octavo. Single sheet autograph letter signed on headed paper (10 Harley Street, London, W1) loosely inserted, dated 1 December 1970. Original blue cloth, title gilt to spine. With dust jacket. Spine sunned extending a little across top edge, spine ends bumped, ghosting to front cover, edges rubbed, spot to rear pastedown; jacket unclipped, edges chipped, a few spots of rubbing and nicks to extremities and spine: a very good copy in like jacket, letter creased and with one short closed tear.

**£750** 184280

22

**23**

**BURGESS, Anthony.** A Clockwork Orange. *London: Heinemann, 1962*

BRIAN ALDISS'S REVIEW COPY

First edition, with Aldiss's ownership signature on the front free endpaper. Loosely inserted are the publisher's review slip and typed letter signed, dated 17 April 1962.

Aldiss praised Stanley Kubrick's controversial 1971 film adaptation of *A Clockwork Orange* as "one of the masterpieces of the SF cinema" and stated that "Kubrick should perhaps be acknowledged as the great SF writer of the age." Consequently, Kubrick invited Aldiss to collaborate on several screenplays. While most of their projects faltered due to creative differences, Aldiss's short story "Supertoys Last All Summer Long" began development as a Kubrick film. Steven Spielberg later used it as the basis for the film *A.I.* (2001).

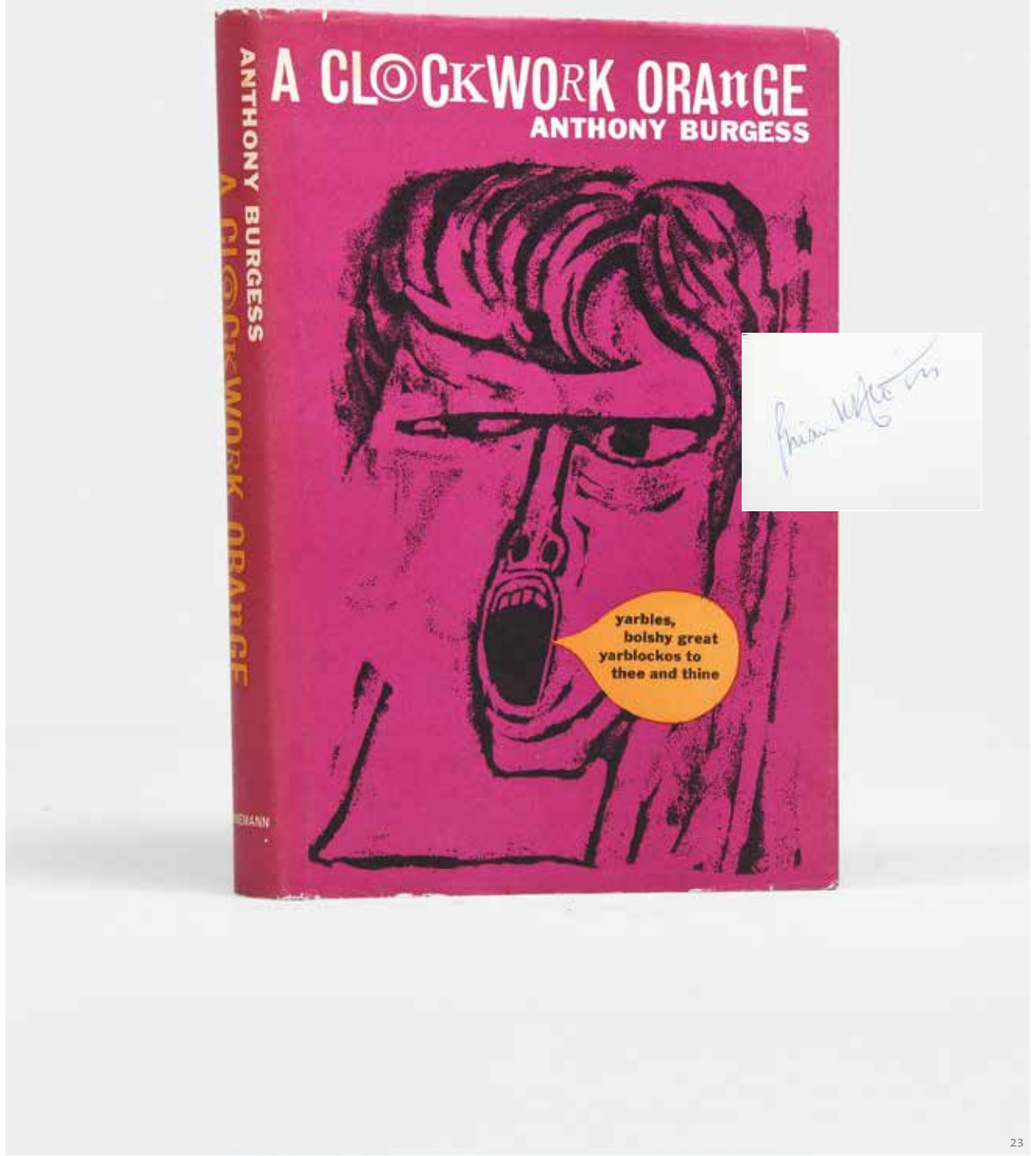
The typed letter from the publisher introduces *A Clockwork Orange* as a story of "juvenile delinquency in the unspecified future . . . it will make you smeck, bratty, and also send shivers down your plott."

This copy is from the first issue, bound in black boards and with the wide-flapped dust jacket priced 16s.

Octavo. Original black boards, spine lettered in gilt, publisher's device on rear cover in blind. With dust jacket by Barry Trengrove. One corner just bumped, slight foxing to top edge and prelims; jacket unclipped, spine slightly faded, a little rubbing to nicked edges, foxing to verso with a few spots to flaps: a near-fine copy in like jacket. ¶ Boytinck 75. Brian Aldiss, *Trillion Year Spree*, 1973.

**£9,500** 192400

23




23

24

24

**BUTLER, Octavia E.** The Patternist series: Patternmaster; Mind of My Mind; Survivor; Wild Seed; Clay's Ark. *New York: Doubleday & Company, Inc., 1976–84*

THE FULL PENTALOGY INCLUDING AN INSCRIBED ASSOCIATION COPY

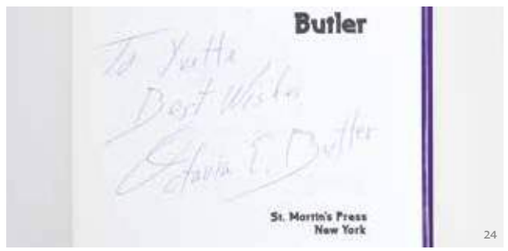
First editions, a rare complete set, signed by the author on the title page of *Wild Seed* and inscribed in *Clay's Ark*, "To Yvette, Best wishes, Octavia E. Butler." The recipient was Yvette Le Roy, founder of Liberty House in Harlem. Her store sold handcrafts produced by the Mississippi co-operative Poor People's Corporation and hosted poetry readings by Gwendolyn Brooks and Nikki Giovanni.

Beginning with Butler's debut novel *Patternmaster*, the series charts the ascendance of the paranormal race of patternists, from their ancient origins to the far future where they rule over the diseased Clayarks and ordinary humans ("Mutes"). "Much of the power of the sequence derives from the chargedness and cognitive focus occasioned by her background and punishing early experiences in urban California, a confluence of influences and incarcerations [that] seems to have underwritten – as with other writers who were non-white – the tough embodiedness of the characters she created" (*SFE*).

Butler was the first Black woman to receive both the Nebula and Hugo awards, as well as being the first science fiction author to be granted a MacArthur fellowship. Her work "creates powerful images of black women in a genre in which and from which they have traditionally been marginalized and excluded" (Boutler, p. 170).

Five works, octavo. Original variously coloured boards lettered on the spines. With dust jackets. Occasional bump, minor rubbing, foxing to endpapers, *Patternmaster* front inner hinge just starting; jackets unclipped, gentle spine fading, creasing to edges, a couple of short closed tears: a near-fine set in very good jackets. ¶ Amanda Boulter, "Polymorphous Futures", *American Bodies: Cultural Histories of the Physique*, 1996.

**£8,750** 172867




24



25

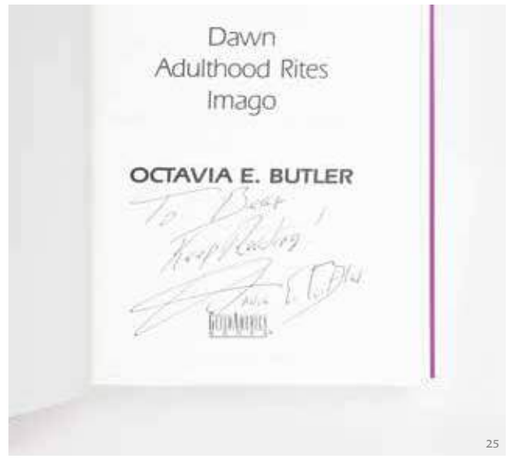
**BUTLER, Octavia E.** Xenogenesis. *New York: Guild America Books, 1989*

First collected edition, inscribed by her on the title page, "To Bear, keep reading! Octavia Butler."

*The Xenogenesis Trilogy*, also known as *Lilith's Brood*, is comprised of *Dawn*, *Adulthood Rites*, and *Imago*. It begins with the death of humanity, brought about by increasing environmental abuse, international hostility, and eventual nuclear holocaust, and from there envisages a new start for humanity hundreds of years in the future.

Octavo. Original blue boards, grey faux-leather backstrip lettered in blue; with dust jacket. Gentle bumps at head of spine and upper corners; jacket unclipped, touch of rubbing to corners: a near-fine copy in fine jacket.

**£1,750** 192715




25

26

**CALLENBACH, Ernest.** Ecotopia. The Notebooks and Reports of William Weston. *Berkeley, California: Banyan Tree Books, 1975*

First edition, inscribed by the author in red ink on the initial blank, "For Tee, with love, Chick."

*Ecotopia*, a cult classic and among the earliest ecological utopias, influenced 1970s counterculture and the sustainability movement. Written by the American film scholar and environmentalist Ernest Callenbach, the novel was both prescient and unusually clear-eyed in anticipating how environmentally harmful ways of living might threaten human health and long-term sustainability.

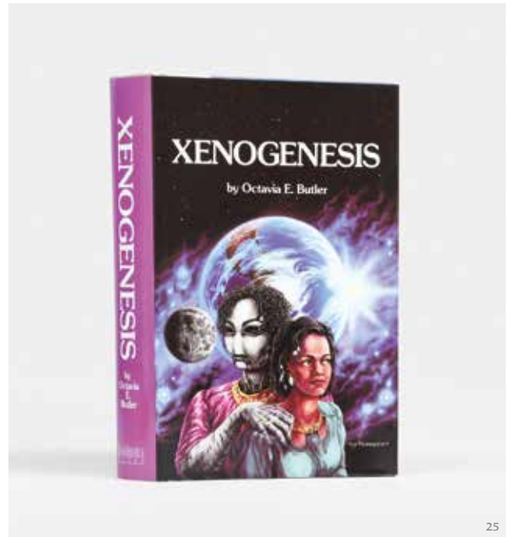
It was self-published in an initial run of 2,500 copies. Callenbach recalled that "it was rejected by every significant publisher in New York . . . Some said it didn't have enough sex and violence, or that they couldn't tell if it were a novel or a tract. Somebody said the ecology trend was over" (quoted in the *New York Times*).

Ralph Nader, who later endorsed the book, remarked, "It came out at just the right time in terms of the environmental movement . . . Environmentalists had been focusing on pollution inversions, rivers catching fire because of oil slicks, things like that. His book took it to a different level of possibility . . . and broadened the meaning of ecology" (quoted in *The Washington Post*).

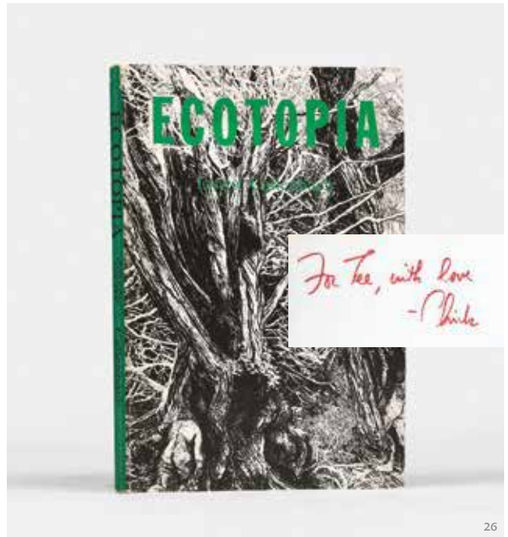
This is the wrappers issue; the edition was also issued in cloth.

Octavo. Original colour pictorial wrappers, perfect bound. Lightly rubbed. A near-fine copy. ¶ Scott Timberg, "The Novel That Predicted Portland", *New York Times*, 12 December 2008; Elaine Woo, "Ernest 'Chick' Callenbach wrote 'Ecotopia,' an influential novel about an environmental utopia", *The Washington Post*, 25 April 2012.

**£1,250** 152782




25



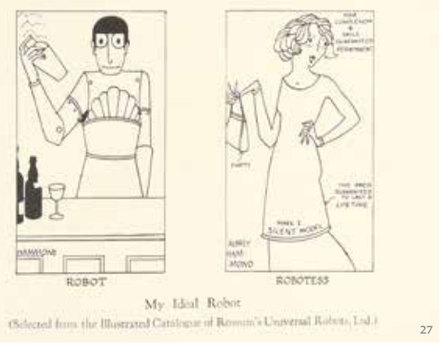

26

27

**ČAPEK, Karel.** R.U.R. (Rossum's Universal Robots). A Play in Three Acts And an Epilogue, translated from the Czech by P. Selver and Adapted for the English Stage by Nigel Playfair. *London: Humphrey Milford; Oxford University Press, 1923*

ENTER ROBOT

First English-language edition of Rossum's play, together with a programme and an additional pamphlet of caricatures, both issued by the producers of the play's London debut, and annotated on the opening night. In this play Čapek introduced the Czech word "robot" to the world.




The programme features in the centrefold of the *Reandean News Sheet*, which also advertises contemporary plays by the company. The smaller supplement offers six caricaturist's impressions of their "Ideal Robot". "In Czech, *robota* can be translated as 'statue (ie serf) labour', and in the play it applies not to robots made of metal, as we have come to think of them, but to a worker-class of persecuted Androids, whom Čapek thought of as biologically and chemically artificial, 'but not [artefacts] in the mechanical sense'"(SFE). The cartoons offer a fascinating response to the concept of the robot as it was emerging, with responses ranging from the diligent worker-comrade to the quiet housewife robot. The cartoons also highlight the vaudevillian nature of the play and the influence of contemporary aesthetics on the London production.

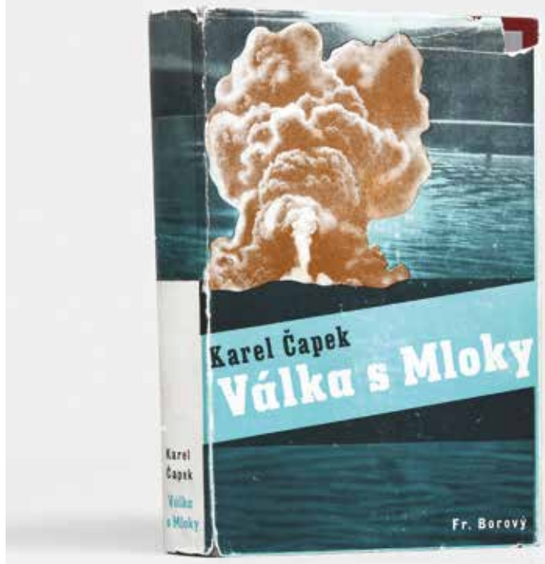
The playscript is annotated by a previous owner throughout and also has the ownership stamp of the Gallery First Nighter's Club, a London theatre society.

The play premiered in Prague on 25 January 1921, following a production at the Garrick Theatre in New York. R.U.R. played at St Martin's from 24 April to 11 August 1923 and ran for 127 performances.

Octavo. Original black wrappers lettered in red. Together with programme in original orange wire-stitched wrappers, and supplement in wire-stiched wrappers. Ownership stamp of Gallery First Nighter's Club to second leaf in blind. Spine worn, ends chipped with traces of previous repair, both joins split but holding, creases to head of first few leaves; supplements rubbed and lightly worn, occasional foxing to contents: very good.

**£1,250** 192549






28

**ČAPEK, Karel.** Válka s Mloky (War with the Newts). *Prague: Nakladatel Fr. Borovy, 1936*

"WHAT DESTROYS US WILL NOT BE A COSMIC CATASTROPHE BUT MERE REASONS OF STATE, ECONOMICS, PRESTIGE"

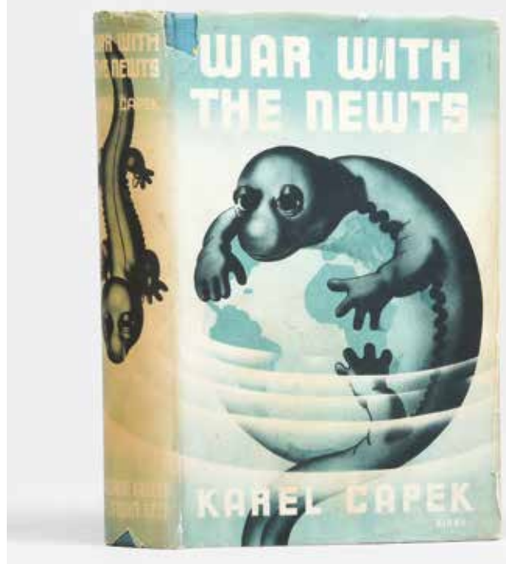
First edition, a stunning copy in the rare dust jacket, of Čapek's apocalyptic vision of a future in which sentient slaves overpower their human masters.

*War with the Newts* is a satire which captures anxieties surrounding the rise of fascism. It follows the evolution of a newly discovered intelligent lifeform, a sea-dwelling race of newts who are enslaved by humans before declaring war on their oppressors.

In August 1935 Čapek wrote, "Today I completed the last chapter of my utopian novel. The protagonist of this chapter is nationalism. The content is quite simple: the destruction of the world and its people. It is a disgusting chapter, based solely on logic. Yes, it had to end this way: what destroys us will not be a cosmic catastrophe but mere reasons of state, economics, prestige, etc." (quoted by Klima, p. 256).

Octavo. Text in Czech, preliminaries printed in black and orange. Original grey boards, printed in dark red and black. With dust jacket. Boards slightly bowed, tiny bump to outer edge of front board; jacket unclipped, lightly rubbed, a few chips and closed tears at edges, crease and slight loss to head of front panel: a fine copy in very good jacket. ¶ *Anatomy of Wonder* (1995) 2–17; Ivan Klíma, *Karel Čapek: Life and Work*, 2002.

**£17,500** 192515




29

**ČAPEK, Karel.** War with the Newts. Translated by M. & R. Weatherall. *London: George Allen and Unwin Ltd, 1937*

"ONE OF THE BEST MODERN SATIRES ON INTOLERANCE, MILITARISM, AND EXPLOITATION" – BLEILER

First British edition, rare with the dust jacket in such striking condition.

"Čapek's apocalyptic vision has if anything become even more eerily, powerfully unsettling than it was in the context of Europe teetering on the brink of the Second World War", writes Professor John Rieder.

There is no priority established between the two English-language editions, by Putnam's in New York and Allen and Unwin in London, though the British is preferred for its illustrated dust jacket.

Octavo. Original green cloth, spine and front cover lettered in yellow, top edge yellow. With dust jacket designed by Frederick Kirby. Contemporary ink gift inscription to front free endpaper. Cloth fresh, some spotting to edges and internally, jacket unclipped, some mild toning but still retaining vivid colouring, small chips around ends and corners and some other small closed tears: a near-fine copy in like jacket.

**£6,750** 192922

30

30

**CLARKE, Arthur C.** Prelude to Space. *New York: World Editions Inc., 1951*

A RARE SIGNED COPY OF HIS FIRST NOVEL

First edition, signed by the author on the front free endpaper.

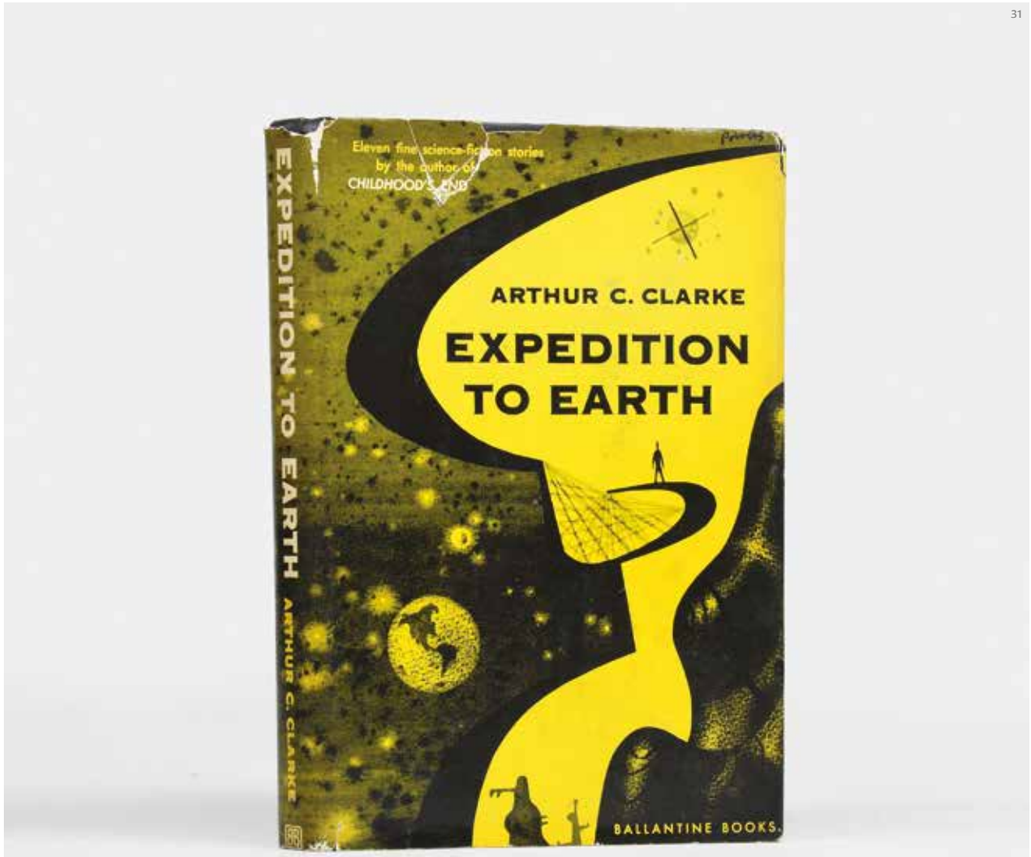
Clarke was a passionate advocate for space exploration. He later admitted that *Prelude to Space* was intended as propaganda to convince people that space travel was achievable.

*Prelude to Space* was published as Number 3 in Galaxy Science Fiction's novel series. A hardback edition was published in 1953 by Sidgwick & Jackson in the UK and later revised and published by Gnome Press in the USA.

Octavo. Original illustrated wrappers lettered in red, black, and pink. Extremities creased and rubbed, chip to upper outer corner of front wrapper, a few faint marks, contents toned: a very good copy. ¶ Bleiler, p. 114.

**£1,750** 187987

31


Eleven fine science-fiction stories by the author of CHILDHOOD'S END
ARTHUR C. CLARKE
EXPEDITION TO EARTH
BALLANTINE BOOKS

31

**CLARKE, Arthur C.** Expedition to Earth. *New York: Ballantine Books, 1953*

LEWIS AND CLARKE IN SPACE

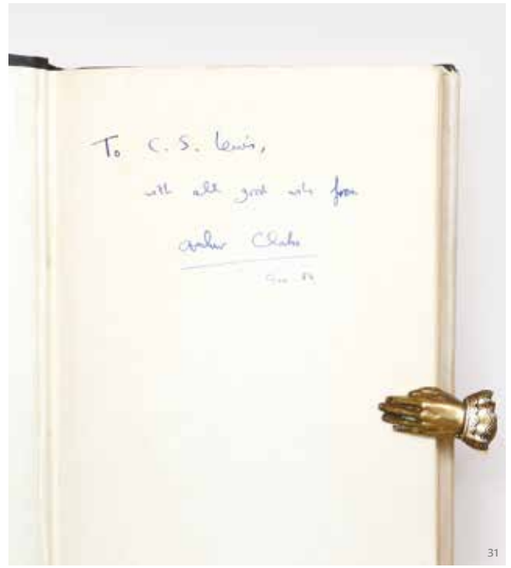
First edition, presentation copy, inscribed by the author on the front free endpaper, "To C. S. Lewis with all good wishes from Arthur Clarke, Jan. '54."

Lewis and Clarke corresponded in the 1940s and 1950s, arguing over the morals of space exploration. Their exchange first began when Clarke took offence at Lewis's depiction of space exploration as an expansion of Western imperialism in *Perelandra* (the middle instalment of *Space Trilogy*). They only met once – in an Oxford pub. "Needless to say, neither side converted the other", recalled Clarke, "and we refused to abandon our diabolical schemes of interplanetary conquest. But a fine time was had by all, and when, some hours later, we emerged a little unsteadily from the Eastgate, Dr. Lewis's parting words were: 'I'm sure you're very wicked people – but how dull it would be if everyone was good'."

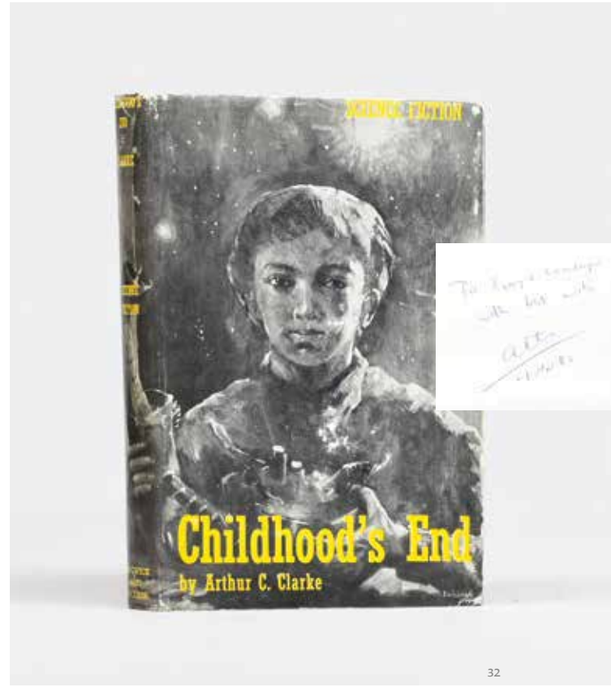
Their mutual friend and Lewis's wife, Joy Davidman, conspired to give Lewis an advance copy of *Childhood's End*. His praise for it adorns the dust jacket of the first UK edition: "There has been nothing like it for years; partly for the actual invention, but partly because here we meet a modern author who understands that there may be things that have a higher claim on humanity than its own 'survival'."

Octavo. Original black cloth, spine lettered in silver. With dust jacket. Bookplate of Christopher L. Hicks, author, editor, printer, and proprietor of the Leaning Chimney Press in Oxford. Covers a little soiled, extremities bumped; jacket price-clipped, a few chips and tears at edges, front flap fold starting at head, rear panel soiled: a very good copy in like jacket. ¶ Ryder W. Miller, ed., *From Narnia to A Space Odyssey*, 2003.

**£37,500** 192401




31




32

32

**CLARKE, Arthur C.** Childhood's End. *London: Sidgwick and Jackson, 1954*

"THE PRESENT SHEARED ASUNDER FROM THE PAST AS AN ICEBERG SPLITS FROM ITS FROZEN, PARENT CLIFFS"

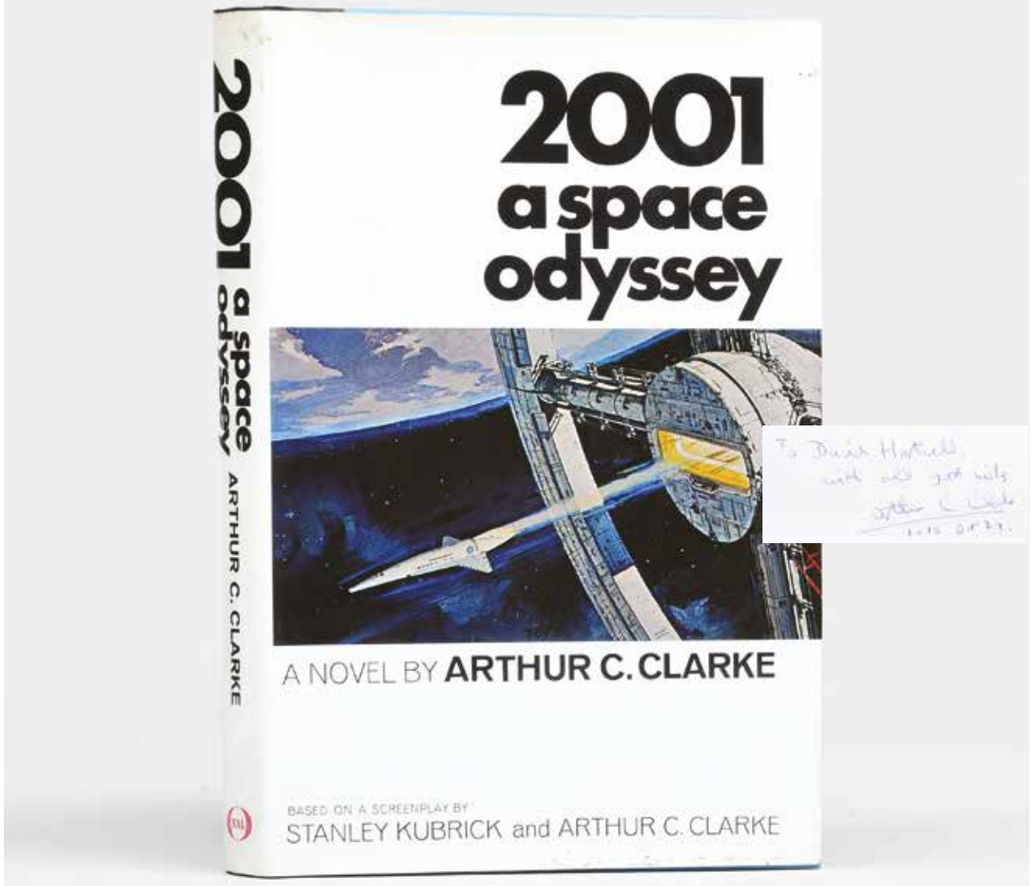
First UK edition, presentation copy, inscribed by the author on the title page, "To Forry & Wendayne with best wishes Arthur, 21 Nov '82." This was Clarke's first successful novel.

The recipient was Forrest J. Ackerman, ("Mr. Science Fiction") and his wife, Mathilde "Wendayne" Wahrman. Ackerman is considered the founder of science fiction fandom and was a literary agent for Ray Bradbury, Isaac Asimov, and A. E. van Vogt, among others.

The idea for *Childhood's End* began as a short story, "Guardian Angel", published in *New Worlds* in 1950. It was first published in book form in the USA in 1953. Written against the backdrop of the Cold War, *Childhood's End* follows the peaceful alien invasion of the Overlords and their subsequent relationship with humanity, who find themselves in a governed utopia, free from war and conflict at the expense of their culture and individuality.

Octavo. Original blue cloth, spine lettered in gilt. With dust jacket. Spine cocked, ends gently bumped; jacket price-clipped, a few creases and short closed tears: a near-fine copy in very good jacket. ¶ Currey 113; Locke 52.

**£5,000** 192612




33

33

**CLARKE, Arthur C.** 2001. A Space Odyssey. *New York: The New American Library, 1968*

INSCRIBED TO ONE OF THE MOST INFLUENTIAL FIGURES IN SCI-FI PUBLISHING

First edition, inscribed by the author on the half-title, "To David Hartwell, with all good wishes, Arthur C. Clarke, 1970 Oct 29."

Hartwell was "perhaps the single most influential book editor of the past forty years in the American [science fiction] publishing world." This inscription is early in Hartwell's career. He became a leading advocate for hard science-fiction and championed Clarke. He was nominated for the Hugo Award 41 times for his contributions to the editing and publishing of science fiction. Three of Clarke's stories were included in Hartwell's groundbreaking anthology *The Ascent of Wonder* (1994); only Isaac Asimov had so many inclusions.

Clarke and Stanley Kubrick, to whom the book is dedicated, worked together on the screenplay and book for *2001: A Space Odyssey* while the film was in development. The plot is partially based on several earlier short stories by Clarke, reworked into one of the most influential films ever made. A copy of the book was taken into to space by the NASA astronaut Tom Jones on the first space shuttle mission of 2001.

Octavo. Original black quarter boards, spine lettered in blue and silver, blue board sides, pictorial endpapers. With dust jacket. Foot of spine just bumped, faint marks to lower edges; jacket unclipped, a little marked, tiny scuff to spine panel: a near-fine copy in like jacket.

**£12,500** 192405

34

**CLARKE, Percy.** The Valley Council, or leaves from the Journal of Thomas Bateman of Canbelego Station, N.S.W. *London: Sampson Low, Marston & Company, 1891*

ELUSIVE AUSTRALIA-SET FANTASY

First edition of this scarce future world novel set in Australia. "The first part of the book is interesting for Australian slang and folkways" (Bleiler). The fantasy collector George Locke never saw a copy of the first edition and made do with the remainder issue put out by another publisher.

Bleiler calls it a "mixture of would-be satire, social theory, and sensation fiction", explaining that "the land of the Valley Council was founded about 150 years earlier by British colonists who set up a socialist (i.e. communist) republic with strange customs and laws. Everything, including housing and sexual relations, is owned or controlled by the state, but the state officials are changed on an almost daily basis. Thus, one day's president may be the next day's launderer."

Born in Wolverhampton, Clarke (1861–1948) was the son of Henry Clarke JP of Cannon Hall, Hampstead (later the home of the actor-manager Gerald du Maurier). After practising as a solicitor, he left briefly for Australia in 1884, publishing two other books based on his experiences: the novel *Three Diggers* (1889) and the travelogue *The "New Chum" in Australia* (1886), and a collection of 12 etchings of Australian views (1886).

Octavo. Wood-engraved frontispiece, 2 plates, illustrations in the text. Original blue cloth, gilt-lettered spine and front cover, the latter with illustration of a kangaroo and snake in black, pale green floral endpapers. Bookplate of Australian bookseller Jim Whitford, specialist in fantasy, detective, and adventure fiction; ownership inscription at head of page 1 (dated March 1892) of Edgar Whitworth Tidy (1864–1923), solicitor, who served with the Imperial Yeomanry in the Second Anglo-Boer War and during the First World War as a captain at the School of Musketry. Binding a little shaken and rubbed at extremities, spine cocked and dulled, scattered foxing and finger soiling, just about a very good copy. ¶ Not in Ferguson; Locke, *Spectrum of Fantasy*, II p. 30.

**£1,250** 180112

35

**CODD, Clara M.** Looking Forward: The Coming Faith and Social Order. *Edinburgh: Orpheus Publishing House, 1918*

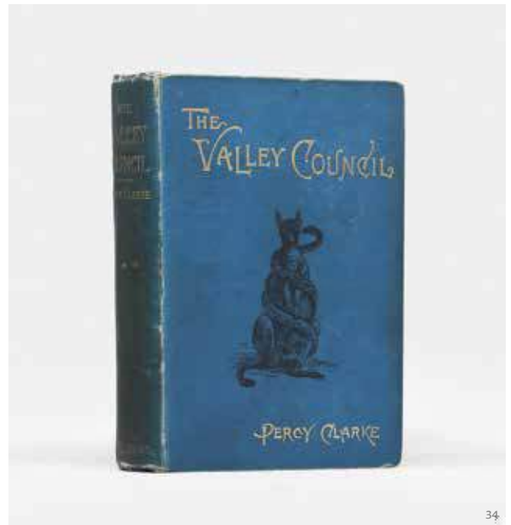
First edition, inscribed by the author on the front free endpaper, "With kindest greetings, Clara M. Codd." In *Looking Forward*, the suffragette and theosophist wrote optimistically about humanity's chances to create a new and improved social order following the destruction of the First World War: "We stand on the threshold of the dawn of a new life" (p. 44).

Codd (1876–1971) was born to a middle-class family in Devon and spent her early twenties in Switzerland, where she worked as a governess, costume model, and musician. Throughout the 1900s, her egalitarian perspective and desire for positive change drove her to join the Theosophical Society, the Social Democratic Federation, and the Women's Social and Political Union (WSPU). In the early 1910s, she was offered work as a travelling lecturer by the Theosophical Society, beginning in India.

Although *Looking Forward* acknowledges the destruction caused by the Great War, Codd believed that the industrial and commercial developments that it motivated, such as telegraph wires and steamships, "linked this round globe into one as never before", which would help to realize "humanity's essential unity." She also believed the war had taught people "the entire interdependence of individuals, classes, nations", which in turn would encourage them "to think in terms of common human need and happiness" (pp. 56–7).

Octavo. Original blue cloth, spine lettered in blue, title to front cover in white and blue. Spine toned and slightly leaning, extremities rubbed, endpapers toned and a little foxed: a very good copy.

**£475** 181676




34

35

36

**D'ANNUNZIO, Gabriele.** Collection of flyers from the Endeavour of Fiume. 1919–20

"DARE TO ESTABLISH HERE, IN THIS ROUGH TRIANGLE, THE WAYS OF THE NEW SPIRIT, THE FORMS OF THE NEW LIFE"

A survival from one of the most extravagant historical utopias: the city of Fiume (now Rijeka, in Croatia). Between September 1919 and December 1920, the city was occupied by an alliance of soldiers, artists, and adventurers led by the Italian poet Gabriele D'Annunzio and reimagined as a futuristic state founded on radical nationalism, artistic experimentation, and rebellion against the post-war liberal order.

Following the end of the First World War and the peace negotiations at Versailles, Fiume was assigned to Yugoslavia despite its largely Italian population. Deeming this an intolerable humiliation, D'Annunzio led the Impresa di Fiume, a march which seized control of the city on 12 September 1919, with the aim of annexing it to Italy. Unable to reach an agreement with the Italian government, on 8 September 1920 D'Annunzio founded the Italian Regency of Carnaro – a self-proclaimed state in Fiume. D'Annunzio's legionaries were eventually defeated by the Royal Italian Army and Fiume was annexed to Italy in 1924.

D'Annunzio's cause was joined by the most diverse groups, including citizens of Fiume, the Italian troops (particularly the Arditi, an elite assault unit known for aggression and drug-use), Bolsheviks, anarcho-syndacalists, futurists such as Filippo Tommaso Marinetti, and fascist Dadaist. The most radical wing formed the "Union of Free Spirits Tending Toward Perfection" (nicknamed "Yoga"), which shared an enthusiasm for Hinduism, nudism, and visions of an ideal rural society.

D'Annunzio issued propagandistic flyers almost daily, often distributing them by airplane over the city. This collection spans the entire duration of the Fiume adventure, the earliest dated 17 September 1919. D'Annunzio's rhetoric relies heavily on futuristic metaphors: the fighters in Fiume are "predators of a future land", "constructors" of their future; Fiume itself "keeps watch in the future", is idealized as "the city of life" and described as already Italian, even "the capital of Italy." The women of Fiume are oracles with divine eyes that can see the truth of Fiume's destiny. On 12 August 1920, D'Annunzio writes: "Dare to establish here, in this rough triangle, the ways of the new spirit, the forms of the new life, the ordinances of justice and liberty according to the inspiration of the past and the divination of the future . . . Dare to erase here every sign of moral and social servitude . . . Invent your virtue, seize your destiny."

14 flyers, varying sizes (c.270 × 210 mm), 9 printed on one side only, 5 both sides. Toned, one ("Alle Donne di Fiume") with central tear and chip with archival repair, a few peripheral short closed tears. In very good condition.

**£2,500** 143815

36

37

37

**DELANY, Samuel R.** The Jewels of Aptor; Captives of the Flame; The Towers of Toron; City of a Thousand Suns; Babel-17; The Einstein Intersection; Nova; The Fall of Towers; Quark #1. A Quarterly of Speculative Fiction. *New York: Ace/Bantam Books/Paperback Library*, 1962–70

AN INSCRIBED STACK OF PAPERBACKS

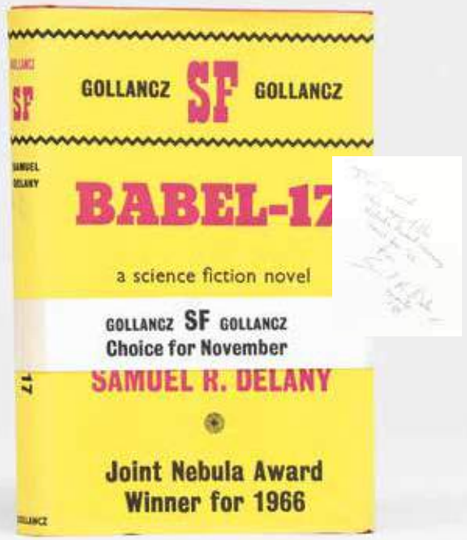
An inscribed set of nine paperbacks, all first editions except *Nova*. Each copy is inscribed to Don Glover, the publications director of the Norwest Science Fiction Society and a significant figure in the Seattle science fiction scene. Most are inscribed with a variant of "This Kind of Bird Flies Backwards", a quote from Diane di Prima's book, poems from which Delany memorized "because I thought they were wonderful" (*LitHub*).

The collection comprises *The Jewels of Aptor*, Delany's first published novel; the full *Fall of the Towers* trilogy; the Nebula award-winning titles *Babel-17* and *The Einstein Intersection*; the Hugo award-nominated *Nova*; the first omnibus edition of *The Fall of Towers* (the text of which was partially re-written from the stories' first appearances); and the first issue of *Quark*, an experimental new-wave speculative fiction periodical edited by Delany and his then-wife, the poet Marilyn Hacker.

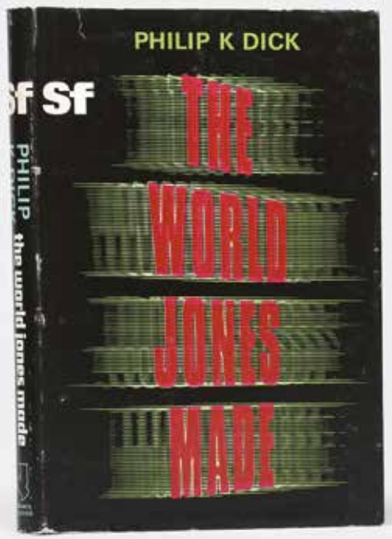
9 works, small octavo. Original wrappers, edges of all except *Quark* yellow. Wrappers a little rubbed and creased as often, occasional peripheral toning to rear wrappers, wrapper of *City of a Thousand Suns* professionally re-adhered to book block, *The Towers of Toron* with prices scratched out from covers and first and last leaves clipped with ink-stamped price: largely in near-fine condition. ¶ Currey, pp. 139–40. Adam Fitzgerald, "Samuel Delany . . . Part two of Adam Fitzgerald's Conversation with the Legendary Writer", *LitHub*, 5 December 2017.

**£2,500** 188082

37




38




39

38

**DELANY, Samuel R.** Babel-17. *London: Victor Gollancz Ltd, 1967*

A BRIGHT PRESENTATION COPY

First hardback edition, presentation copy, inscribed by the author on the title page, "For David [Aronovitz], this copy of the Nebula Award winning novel from '66 from Samuel R. Delany, Toronto '85."

*Babel-17,* first published as an Ace paperback in 1966, tied with *Flowers for Algernon* for the 1966 Nebula Award for Best Novel.

Octavo. Original red boards, spine lettered in gilt. With dust jacket and publisher's wraparound band. Touch of foxing to top edvge, slight bow to boards; jacket unclipped, notably bright, a few nicks and occasional chip: a fine copy in near-fine jacket.

**£5,500** 192406

39

**DICK, Philip K.** The World Jones Made. *London: Sidgwick & Jackson, 1968*

First hardback edition. Dick's dystopian novel is set in 2002, after the world has been devastated by nuclear war. It follows Floyd Jones, whose precognitive abilities do not "lead to freedom but rather to a macabre fatalism" (Dick). This title was first published dos-a-dos with Margaret St Clair's *Agent of the Unknown* by Ace Books in 1956.

Octavo. Original dark red boards, spine lettered and ruled in gilt. With dust jacket. Spine ends bumped, trivial foxing to edges; unclipped jacket a little rubbed and nicked, short closed tear at head of front panel, rear panel faintly marked: a near-fine copy in like jacket. ¶ Philip K. Dick, "The World Jones Made", PKD online.

**£2,000** 166159

40

**DICK, Philip K.** Do Androids Dream of Electric Sheep? *New York: Doubleday & Company, Inc., 1968*

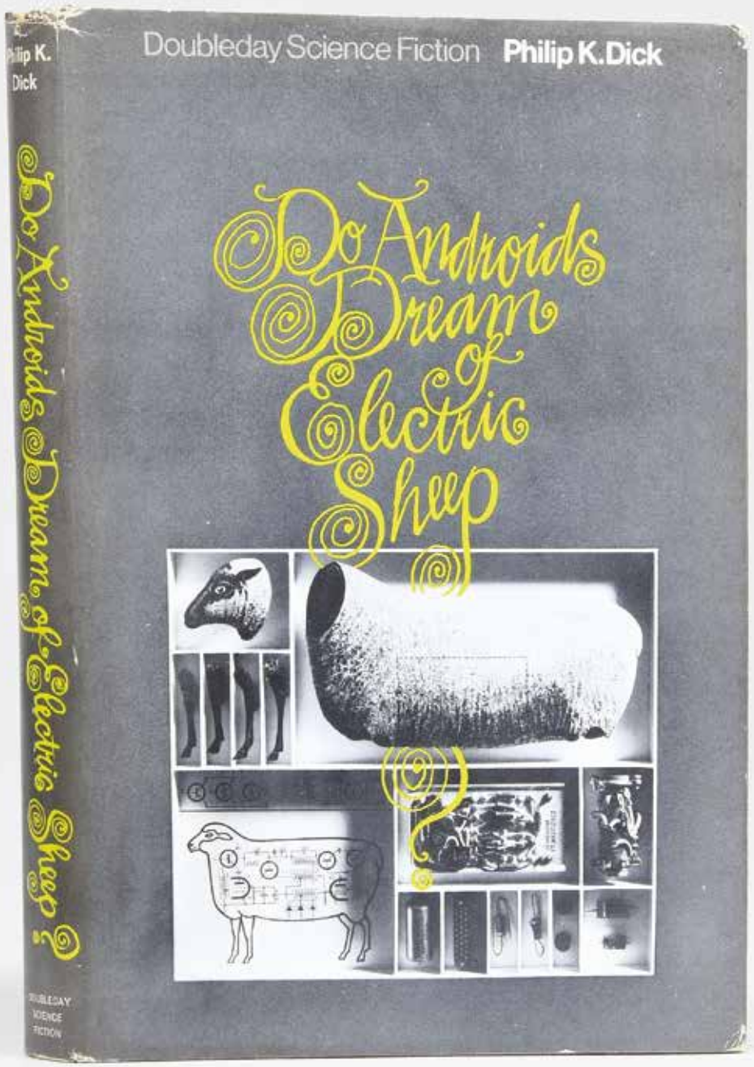
"IT ALWAYS SURPRISED HIM TO FIND HIMSELF AWAKE WITHOUT PRIOR NOTICE"

First edition of Dick's most celebrated novel. Dick's abandoned San Francisco was the clearest vision of the cyberpunk city that would be visually realized in Ridley Scott's 1982 adaptation *Blade Runner*. The ideas developed in the novel – the culmination of Dick's ten years of publishing – have influenced countless science fiction projects.

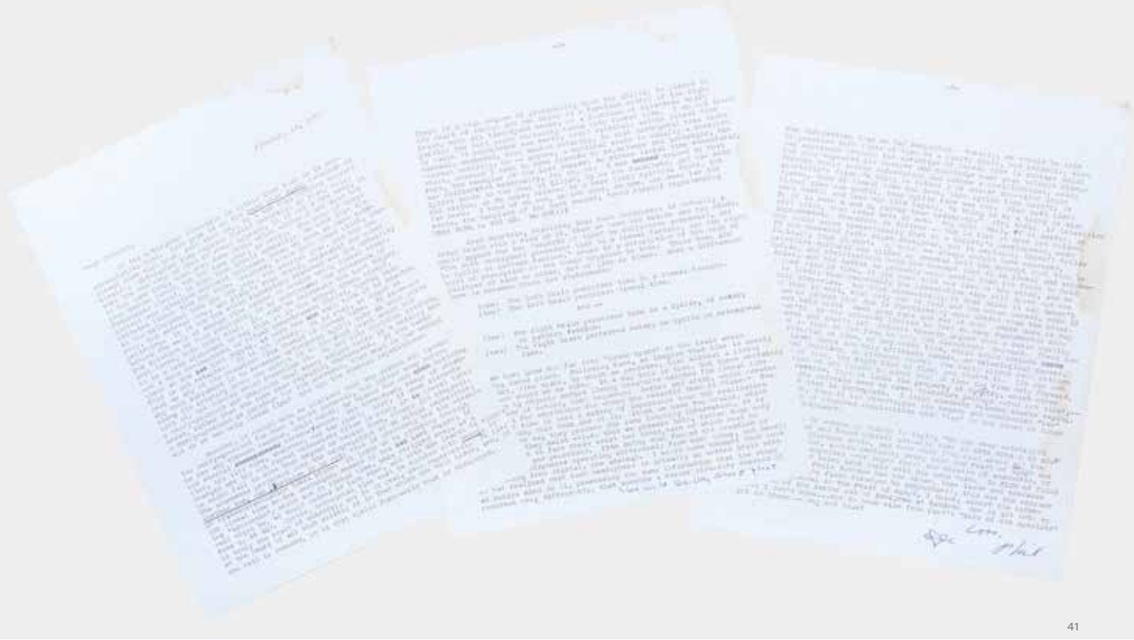
The philosophical ideas Dick developed around human identity and sentience are widely appreciated; less known perhaps (and redacted from Ridley Scott's film) are the religious elements of the novel. Dick presents the martyr Wilbur Mercer, who appears on television broadcasts and propagates his religion through the use of "empathy boxes" – "the most personal possession you have . . . an extension of your body; it's the way you touch other humans, it's the way you stop being alone."

Octavo. Original grey cloth, spine lettered in gilt. With dust jacket. Previous ownership inscription to the front endpaper. Minimal bumping to spine ends; jacket unclipped, spine ends a little creased, a few nicks to edges, rear panel lightly marked: a near-fine copy in like dust jacket.

**£27,500** 192683




40



41

42

43

**DIVINATION.** Seiu Hayami Juhoki (“A Quick Guide and Barometer for the Coming Year”). *[Tokyo:] Tsuruoka-do, 1869*

First edition of an almanac for predicting weather patterns and harvest outcomes through observations of celestial movements and natural phenomena, including rainbows, dew, sunsets, and bird behaviour. The first volvelle forecasts rain by the hour; the second calculates how future dates correspond to the 28 mansions of Chinese astronomy.

Its prognostications are specific. Rain on the first day of the third month foretells crop failure, whereas lightning on the same day promises a good harvest. A rainbow in the west predicts rain, and an unusually yellow rainbow further indicates wind. More curiously, an earthquake in winter is taken as a sign of an abundant harvest in the following year, while one in autumn portends epidemic disease. Mariners are also warned not to set sail on the fourteenth day of the eighth month, when strong winds are expected.

According to the colophon, 1,000 copies were printed, although we know of none in institutions and only one in private hands.

Oblong octavo. Two volvelles (one printed in red and black); text in Japanese. Original yellow patterned paper wrappers, white thread *fukuro-toji* binding, spine ends capped in grey cloth, two original paper labels lettered in black on front wrapper. Remnants of old paper label on rear wrapper, first volvelle a little loose but holding, contents bright: a near-fine copy.

**£750** 179100

41

**DICK, Philip K.** Typed letter signed, to Claudia Bush. *[California:] 15 February 1975*

DISCUSSING THEORIES OF REALITY AND TIME

A typed letter signed from Dick to the MA student Claudia Krenz Bush, with nine corrections in his hand. In this dense letter, Dick tackles theories of reality and time, referring to Plato, Parmenides, Aristotle, Robert E. Ornstein, Emanuel Kant, Nikolai Kozyrev, and Jesus Christ.

Dick opens with a discussion whether time is linear or cyclic. Cyclic time would mean that “when the new crop of corn or wheat appears, it is not a new crop, it is the same crop . . . we know that the ancient and primitive cultures believed this.” The modern world has substituted this for linear time, which Dick thinks is a mistake. “We are like children watching a merry-go-round and imagining that every single horse is a totally new horse, rather than the same ones repeating themselves. If one takes a merry-go-round as paradigm for the universe, then what is our mental age as we see only lineal time? And not the eternal repetitions?.”

He allows that our lifespans are too short for us to see the cyclic nature of the merry-go-round: we are “jerked away” before we can see the repetitions. But this, he notes, is “precisely how the miracle of transubstantiation takes place: it joins us by piercing through our lineal time to the unchanging moment of the Last Supper.” Using psychologist Robert E. Ornstein’s research on the different hemispheres of the brain as a touchstone, Dick locates our “time-space sense” or capacity to “pierce to the heart of things” in the right hemisphere of the brain, as “the left alone certainly knows only lineal time.” He points to Kant’s metaphysics as a symptom of how “we have gone too far into ‘inner space’ as the realm where everything takes place” and argues strenuously that we have developed two brain hemispheres, each of which is a separate mind, in order to perceive both lineal and cyclic time.

We have, Dick argues, evolved to see only lineal time because it is more useful for our quotidian experience of reality. However, he sees no reason to abandon one in favour of the other. “Why not hold both? Have your cake and eat it too? Where does it say you can’t? Is the universe limited to just so many fundamental constituents and that’s it?.”

Three leaves (280 × 216 mm), each typed one side only. Faint stains to edges, else well-preserved.Published in *The Selected Letters of Philip K. Dick* (1993).

**£4,000** 175031

42

**DICK, Philip K.** The Collected Stories. Beyond Lies the Wub; Second Variety; The Father-Thing; The Days of Perky Pat; The Little Black Box. *Los Angeles, California, & Columbia, Pennsylvania: Underwood/Miller, 1987*

POSTHUMOUS SIGNED LIMITED EDITION

First edition, signed limited issue, one of 100 copies issued with the author’s clipped signature mounted to the limitation leaf of Volume 1, this copy stamped “Presentation copy” rather than numbered. The posthumous collection includes a preface by the author adapted from a letter written not long before his death in 1982.

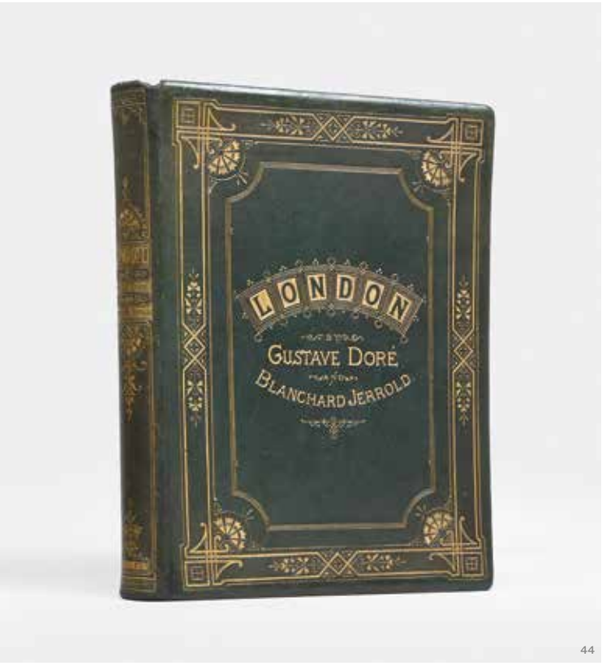
Issued with the first volume is a loosely inserted bifolium of “Brief Synopsis for Alternate World Novel: The Acts of Paul”, Dick’s plan for an unwritten novel set in a world in which Paul of Tarsus was never converted on the road to Damascus, leaving Christianity to die out and Manichaeism to become the established religion.

5 vols, octavo. Original red boards, spines lettered in gilt, front covers lettered in black, red marbled endpapers. Housed in the publisher’s black slipcase. Slipcase with discreet repair to one joint. A fine copy in near-fine slipcase.

**£4,500** 191587

43

43




44

44

**44**

**DORÉ, Gustave (illus.); JERROLD, Blanchard.** London. A Pilgrimage. *London: Grant & Co., 1872*

PREFIGURING LONDON IN RUINS

First edition, in the publisher's deluxe morocco binding. The ambitious project took four years to complete and was published with 180 engravings depicting various scenes around the city.

Doré's chiaroscuro drawings, faithfully rendered by a team of the finest French wood-engravers, reflects the closeness and contrast of London's social classes. The book gained popularity and financial success in both Britain and America. Gordon Ray describes it as simply "one of the great illustrated books of the world."

The final plate illustrates the lone figure of the New Zealander before the ruins of London. The concept of the New Zealander was coined in 1840 by Lord Macaulay and became a reoccurring device in Victorian social commentary. Macaulay's original argument centred around the longevity of the Catholic Church despite the rise in Protestantism; the Church would exist even when a traveller from New Zealand sketched the ruins of St Paul's. The figure also came to represent the inevitable fall of the British Empire and a future unknown. Jerrold concludes the *Pilgrimage*: "looking towards Wren's grand dome, shaping Macaulay's dream of the far future, with the tourist New Zealander upon the broken parapets, contemplating something matching 'The glory that was Greece, the grandeur that was Rome'" (p. 190).

Folio. Wood-engraved frontispiece, decorative title page, 52 plates with captioned tissue guards, illustrations in the text, all after Doré. Title and letterpress printed within red double-rule border. Original green morocco over bevelled boards, spine and covers lettered and elaborately decorated in gilt, inner dentelles gilt, loose French curl patterned endpapers, edges gilt.

Shallow chip to spine head, foot of front joint just starting, a few scratches and small dents to covers, wear to corners, large faint damp stains to some plates, occasional light foxing. A very good copy. ¶ Beraldi VI 157; Ray 207 and listed as one of his "Outstanding Books".

**£3,500** 189931

**45**

**ELLISON, Harlan.** I Have No Mouth, and I Must Scream. *New York: Pyramid Books, 1967*

SADISTIC SUPERCOMPUTERS START WORLD WAR III

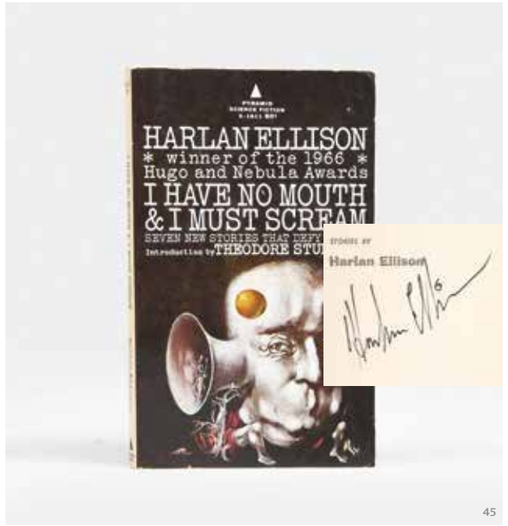
First edition of this collection of short stories, signed by the author on the title page. The titular tale, which first appeared in *If: Worlds of Science Fiction* earlier the same year, is an unnerving vision of a future in which a human-hating artificial intelligence wipes out humanity, keeping a handful of victims alive to torture. It won the Hugo Award in 1968.

Although unmarked as such, the recipient was Don Glover, the publications director of the Norwest Science Fiction Society and a significant figure in the Seattle science fiction scene. This work is rare signed.

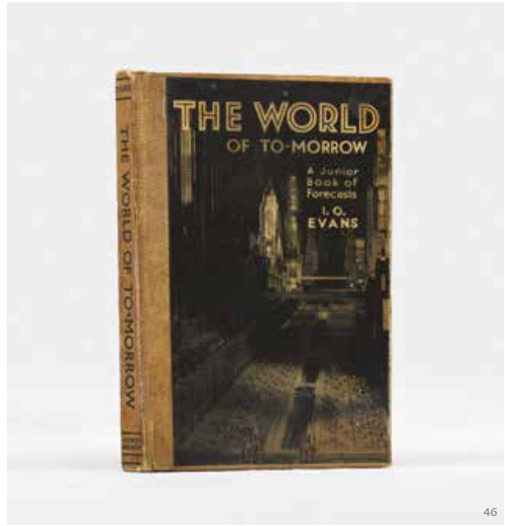
Octavo. Original printed wrappers after illustrations by Leo and Diane Dillon, yellow edges. Spine faintly toned, a little rubbing at edges: a tight, firm copy in near-fine condition.

**£1,750** 188018






45




46

**46**

**EVANS, Idrisyn O.** The World of To-morrow. A Junior Book of Forecasts. *London: Denis Archer, 1933*

"FOR BOYS AND GIRLS WHO WOULD LIKE TO KNOW THE FUTURE"

First edition, rare in collectible condition. This visionary work anticipates electric cars, portable cameras, lie detector tests, nuclear energy, and space travel, among many other things. Its experimental binding is comprised of a printed translucent cellulose acetate or "Rhodoïd."

Evans was a civil servant, translator of Jules Verne, and editor of the anthology *Science Fiction Through the Ages* (1966). *The World of To-morrow* illustrates potential inventions of the near-future. "Though we don't know what is going to happen, this doesn't stop us from trying to think out what is likely to happen, deciding what we would like to happen, and trying to make plans to bring it about" (p. 7).

Alongside his excitement for the future buildings of Le Corbusier, "railplanes", anti-gas rayguns, proto-computers, and a World League of Peace, Evans warns that we are "very wasteful in using our coal and oil" and "reckless in our destruction of plant and animal life" (p. 12).

Octavo. With 24 plates printed in black on clear celluloid. Original yellow quarter cloth, spine lettered in black, printed celluloid covers with yapp edges, yellow endpapers. Cloth over joints occasionally split and partially repaired, slight loss to yapp edges, contents foxed. A very good copy.

**£1,750** 182950

46

47

47

**FLAMMARION, Camille.** Autograph manuscript titled "Voyage sur la Planete Mars", signed on the last page. *Juvisy-sur-Orge & Paris: 1912*

"AN EXACT SCIENTIFIC DESCRIPTION, IN THE FORM OF A FANTASY"

An unpublished nine-page article on life on Mars, accompanied by an original pencil sketch of the planet by the author and two autograph letters signed to the commissioning editor. The manuscript captures the distinctive blend of scientific observation and speculative fantasy that made the astronomer and spiritualist Camille Flammarion (1842–1925) one of the leading figures of the "Mars mania" of the 1890s.

The founder of the Société astronomique de France and author of the influential *La planète Mars et ses conditions d'habitabilité* (1892 & 1909), Flammarion combined astronomy with an interest in psychical phenomena. In the first accompanying letter (25 June 1912), he announces that he is beginning the requested article on "Life on Mars"; in the second (9 August), he describes his plan for "an exact scientific description, in the form of a fantasy", covering Martian geography, atmosphere, seasons, vegetation, and the consequences for life there.

The resulting text appears unpublished in this form. Beginning with telescopic observations from Flammarion's observatory at Juvisy, it shifts into a psychical voyage to Mars, prompted by the passing of an aeroplane, where the narrator surveys the landscape, canals, and the moons Phobos and Deimos before concluding that Martian life must surpass humanity in intellect and longevity. The accompanying drawing, captioned in Flammarion's hand and annotated for reproduction, depicts the planet with polar snows and canal networks in the manner of his published works.

Together, 4 items, in French. Autograph manuscript, approximately 2,000 words: 9 sheets of Observatoire Flammarion letterhead (216 × 136 mm), numbered and written on one side in black ink, signed on final page. Sketch of Mars: single sheet of plain paper (170 × 110 mm), drawn and written on one side in pencil. First autograph letter signed (Paris, 25 Jun. 1912): bifolium (folded to 215 × 136 mm) of Société astronomique de France letterhead, written one side in black ink. Second autograph letter signed (Paris, 9 Aug. 1912): bifolium (folded to 216 × 134 mm) of Observatoire Flammarion letterhead, written both sides in black ink. Faintly creased from folding, otherwise in near-fine or fine condition.

**£7,500** 179646

48

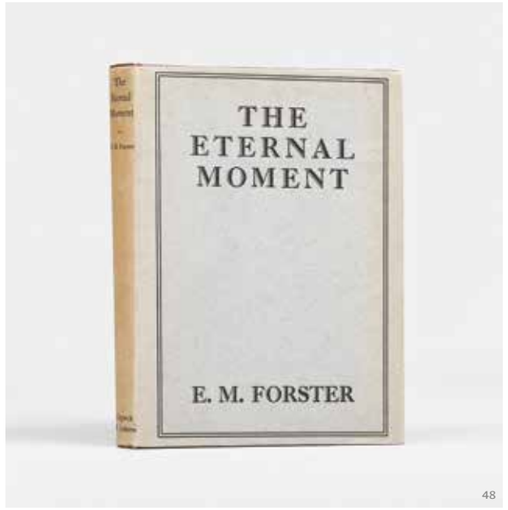
**FORSTER, E. M.** The Eternal Moment and Other Stories. *London: Sidgwick & Jackson, Ltd, 1928*

First edition, in exceptional condition. This collection includes the first book appearance of Forster's renowned short story "The Machine Stops" (1909), which sees the "first full-scale emergence of the 20th-century anti-utopia" (Hillegas, p. 82). The story prefigures an environmentally blighted world in which the human race lives within a subterranean machine that functions like an all-encompassing social network, immediately connecting, and at the same time irrevocably separating, everyone. Forster's prophetical genius captures the omnipresent anxiety that "the machine will lead to the mechanization of human life and finally to the control of human life" (Hillegas, p. 89).

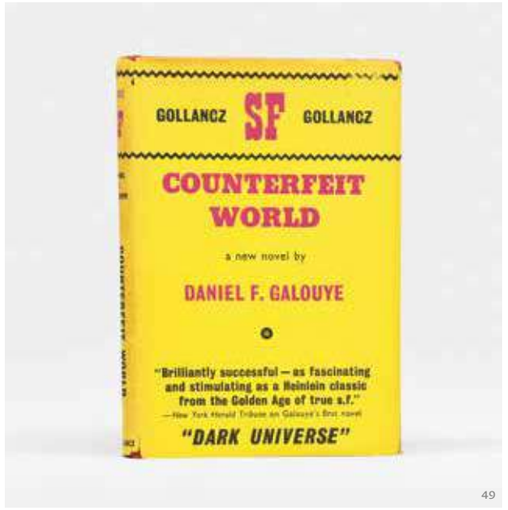
Octavo. Original red cloth, spine and front cover lettered and ruled in gilt. With dust jacket. Bookplates of David D. Levine and Neil Jillett to front pastdown. Cloth and gilt fresh, some trivial marks to board edges only; jacket unclipped, a few tiny nicks: near-fine copy in like jacket. ¶ Bleiler 646; Kirkpatrick A13a. Mark Robert Hillegas, *The Future as Nightmare: H. G. Wells and the Anti-Utopians*, 1967.

**£950** 193141






48


GOLLANCZ SF GOLLANCZ
COUNTERFEIT WORLD
a new novel by
DANIEL F. GALOUYE
"Brilliantly successful — as fascinating and stimulating as a Heinlein classic from the Golden Age of true s.f."
"DARK UNIVERSE"

49

49

**GALOUYE, Daniel F.** Counterfeit World. *London: Victor Gollancz, 1964*

First edition, a pioneering examination of virtual reality, featuring a "total environment simulator" created by a technology company for market research. The Gollancz hardcover is preferred to the Bantam paperback, published the same year in the USA under the title *Simulacron-3*.

Octavo. Original red boards, spine lettered in gilt. With dust jacket. Spine ends bumped; jacket price-clipped, spine and rear panel toned, small surface abrasion to front panel, folds chipped, 3 cm split to foot of front flap fold: a near-fine copy in very good jacket. ¶ Currey, p. 195.

**£500** 179266

50

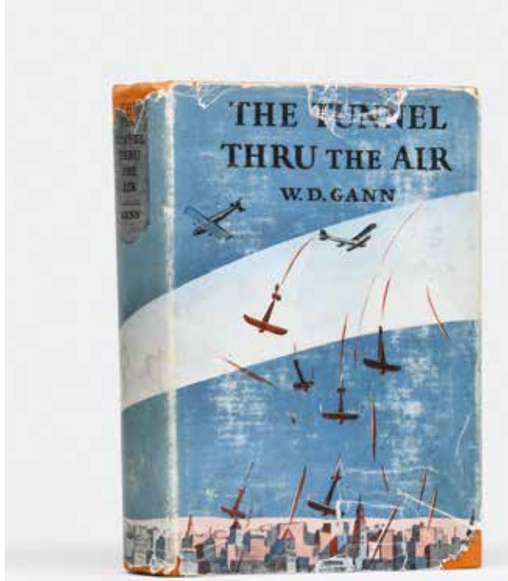
**GANN, William Delbert.** The Tunnel Thru the Air, or, Looking Back from 1940. *New York: Financial Guardian Publishing Co., 1927*

QUACK STOCK TIPS IN SCI-FI GARB

First edition of this science fiction novel by the renegade financial trader, remembered for his dubious investment advice based on geometry, astronomy, astrology, and ancient mathematics.

The novel predicts a second world war fought in the air, but the author uses it more broadly as a setting to expound his esoteric theories, especially his belief that the Bible reveals the universe's hidden order. The jacket notes that it "Gives a forecast on the 1928 Presidential election and some valuable hints on how future cycles on stocks, cotton and wheat will run up to 1932."

Though dismissed by professional traders, Gann's pronouncements found a receptive audience among amateur investors during the market fever of the 1920s. "Gann's works are the subject of much controversy. True believers abound and still follow many of his arcane methods of forecasting, which emphasise timing, rather than price or volume, cycles, vibrations . . . What is evident is that, in certain circles, his work and life are as much revered today as they were fifty or more years ago" (Dennistoun, p. 128).




50

51

**GASTON, Pierre-Marc, duc de Lévis.** Les Voyages de Kang-Hi, ou Nouvelles Lettres Chinoises ("The Voyages of Kang-Hi, or New Chinese Letters"). *Paris: P. Didot l'Ainé, 1810*

First edition of this intriguing work of futuristic fiction imagining a visit to Europe in the early 20th century by a Chinese couple. The work marks the first use of the narrative device of a pull-out newspaper from the future – in this case the *Journal du Déjeneur* recounting world events on 15 September 1910.

*Les Voyages de Kang-Hi* is intended "partly to describe *present* French manners from a distancing perspective . . . partly to show plausible developments in technology" (Alkon, pp. 198–9), and it emulates the form of Montesquieu's *Persian Letters*.

The author (1764–1830) was the son of Marshal Francis de Gaston and a politician and intellectual. During the French Revolution, following the dissolution of the National Constituent Assembly (of which he was a member), he fled to England.

2 vols, duodecimo (168 × 97 mm). With 3 folding plates. Near-contemporary quarter sheep, smooth spine divided by gilt scrolling rolls, compartments tooled with gilt five-pointed stars, red and green labels, red sides, pale blue endpapers, edges yellow and speckled blue. Near-contemporary ownership label of one L. Perrin fils on front pastedowns. Losses to spines, worming to two boards and final 30 leaves of vol. II slightly affecting text, first plates in vol. I slightly proud were sometime incorrectly refolded. An acceptable copy with contents presenting nicely. ¶ Cordier (2nd edition), p. 639; Lust 1280; Versins, p. 534; not in Löwendahl. Paul K. Alkon, *Origins of Futuristic Fiction*, 2010.

**£275** 161693

51

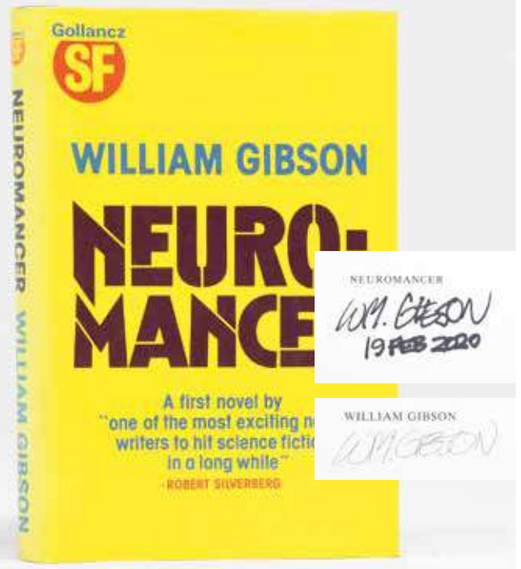
52

**GERNSBACK, Hugo.** Ralph 124C 41+. A Romance of the Year 2660. *Boston, Massachusetts: The Stratford Company, 1925*

"ONE TO FORESEE" – SEMINAL SCI-FI FUTUROLOGY

First edition, signed by the author on the front free endpaper, with the salutation "Sincerely Yours" appearing above in a secretarial hand. Gernsback's landmark first book was "the one essential text for all studies of science fiction, a work which anticipates and contains the entire genre" (Westfahl, p. 93).

52




53

Hugo Gernsback (1884–1967) serialized the work in his technical radio magazine *Modern Electrics* from April 1911 to March 1912 before publishing it in this expanded book form. It is "renowned for its many highly imaginative technological projections. These include clear descriptions of radar, book and newspaper microfilms and microfiches, television, plant hormones, wireless transmission of power, advanced electric automobiles, antigravity screens, thought-recording devices, weather control, spaceships, and many uses of radioactivity" (Bleiler). The book also prefigures the video call in the frontispiece and jacket illustration.

The protagonist's alphanumeric name, "Ralph 124C 41+", encodes the phrase "one to foresee for one another", reflecting the novel's fascination with technological futurity and its underlying romantic plot.

Gernsback founded his famous science fiction magazine *Amazing Stories* the year after he released this book, and his lasting legacy is commemorated with the annual Hugo award.

Octavo. Frontispiece, 10 plates by Frank R. Paul. Original blue cloth, spine and front cover lettered in gilt and ruled in blind, fore and bottom edges untrimmed ("A" binding, publisher's imprint on spine measuring 1.5 cm across rather than 2.5 cm; no established priority). With illustrated dust jacket. Minor wear to cloth extremities, cloth fresh, sound and clean within; jacket unclipped, some chips at tears at spine ends, corners, and edges, these backed with tape to verso, faint stain mark at spine: a very good copy in like jacket. ¶ Bleiler, *The Early Years*, p. 282; Currey, p. 198; Locke I, p. 90. Gary Westfahl, *The Mechanics of Wonder: The Creation of the Idea of Science Fiction*, 1998.

**£6,750** 192889

53

**GIBSON, William.** Neuromancer. *London: Victor Gollancz, 1984*

"THE SKY ABOVE THE PORT WAS THE COLOUR OF TELEVISION, TUNED TO A DEAD CHANNEL"

First hardback edition, signed by the author on the title page and on the half-title, the latter dated "19 Feb 2020." An iconic cyberpunk novel, *Neuromancer* won the science fiction "triple crown": the Nebula, Hugo, and Philip K. Dick Awards. It is a landmark in modern science fiction writing and its cultural impact is still widely felt.

The Ace paperback edition was issued earlier the same year in America.

Octavo. Original blue boards, spine lettered in gilt. With dust jacket. Spine ends just faded; jacket unclipped, spine lightly sunned, touch of creasing to head: a near-fine copy in like jacket.

**£8,750** 187710

54

**GIBSON, William.** The Sprawl Trilogy: Neuromancer; Count Zero; Mona Lisa Overdrive. *New York: Ace Science Fiction Books; Bantam, 1984–88*

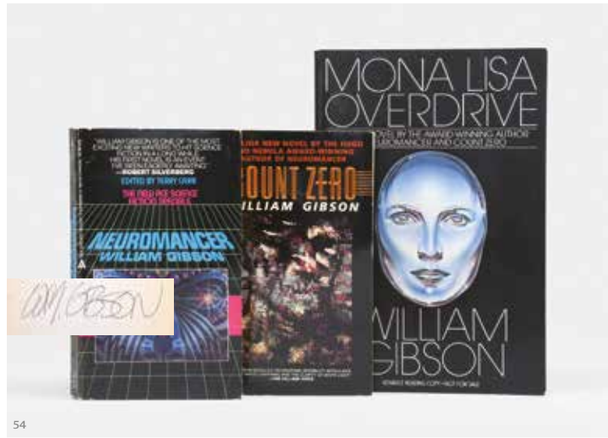
SIGNED SET OF THE CYBERPUNK TRILOGY

First edition of *Neuromancer*, together with the first paperback edition of *Count Zero*, and an advance reading copy of *Mona Lisa Overdrive*, all signed by the author on the title pages.

The trilogy features a wide cast of characters and diverging stories, all contributing to Gibson's overarching narrative and world building project of his invented megalopolis, The Sprawl.

Three works, octavo. Original wrappers, *Neuromancer* and *Count Zero* with yellow edges. A little rubbing, toning to pulp paper stock as often, *Neuromancer* spine slightly cocked, creases to spine and wrappers, chip to top corner of rear wrapper, browning to endpapers, *Count Zero* with bump to head of spine. A very good set.

**£2,000** 192455




54

55

**HAMILTON, Richard, Eduardo Paolozzi, Victor Pasmore, and others.** This Is Tomorrow. Edited by Theo Crosby. Designed by Edward Wright. *London: The Whitechapel Art Gallery, 1956*

First edition, one of 1,300 copies of the catalogue of the landmark 1956 Whitechapel exhibition. Bringing together architects, artists, designers, and theorists in 12 collaborative groups, the exhibition explored how modern life might be experienced and reshaped through environments rather than individual works of art. Drawing on emerging ideas about mass communication, consumer imagery, and technology, it helped define a new visual language for post-war Britain and anticipated the rise of British Pop Art. Its final section also included one of the earliest statements proposing computing technology as a tool for artistic creation.

Square octavo. Full-page black and white photographs and diagrams throughout. Original coil-bound wrappers, lettering to front cover in brown and white. Very light creasing to back cover, otherwise a very good copy.

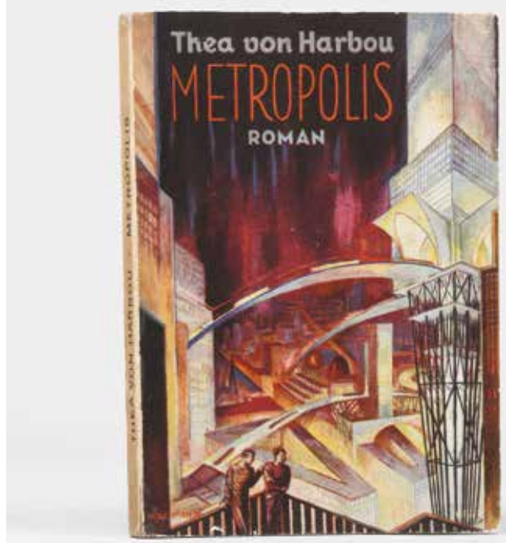
**£1,500** 176499

56

**HARBOU, Thea von, & Fritz Lang.** Metropolis. *Berlin: August Scherl, 1926*

First printing of the "billigen ausgabe" ("cheap edition") issued in wrappers and including illustrations from the film. This edition was printed in a run of 10,000 copies, a separate production to the cloth edition which was issued without the stills from the film.

Based on the original screenplay written by German director Fritz Lang and his wife Thea von Harbou in 1924, this novelization was published before the release of the film version on 10 January 1927. The film *Metropolis* is a classic both of German expressionism and of silent-era science fiction; it remains the most expensive silent film ever made, costing approximately 5 million Reichsmark.



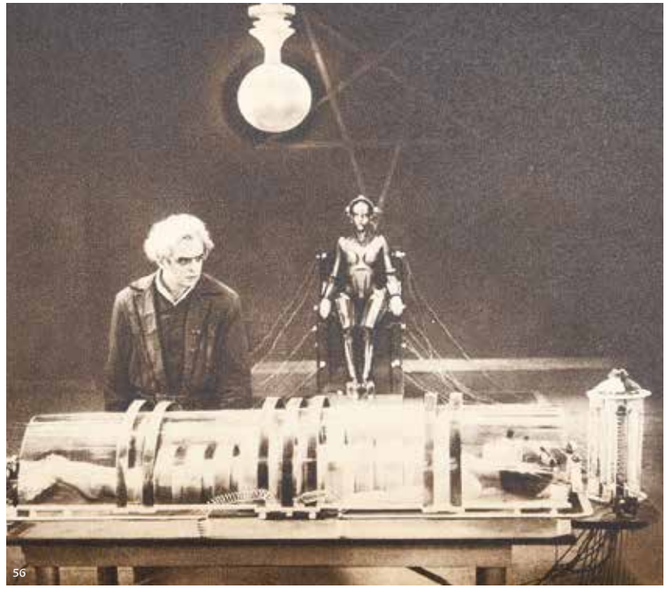
56

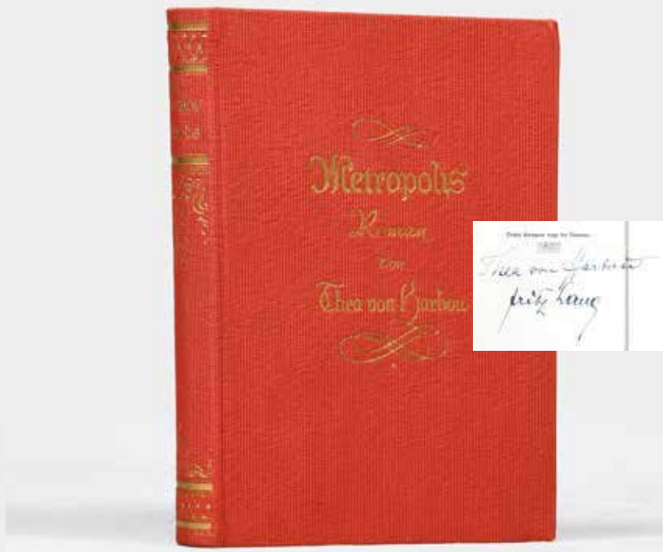
Despite advances in film–making technology, no other film has surpassed *Metropolis* in terms of its impact on production design.

Octavo. With 8 plates featuring stills from the film. Original wrappers illustrated by Willy Reimann. An exceptional copy with only light rubbing, and some toning and spotting to the rear wrapper, very good indeed.

**£3,750** 166593

55


56



57

57

**HARBOU, Thea von, & Fritz Lang.** Metropolis. *Berlin: August Scherl, 1927*

ONE OF A HUNDRED SIGNED COPIES SPECIALLY BOUND IN SILK FOR THE PREMIERE

Signed limited edition, number 40 of 100 copies signed by both Lang and von Harbou and bound in silk, issued as a souvenir of the world premiere of the film *Metropolis* on 10 January 1927.

The limitation page specifies that this was for the premiere held at Ufa-Palast am Zoo, a grand occasion to which only the most important people, such as Chancellor Wilhelm Marx, Foreign Minister Gustav Stresemann, the minister of defence Otto Gessler, and the president of the Reichsbank Hjalmar Schacht, as well as critics of leading newspapers, were invited. There was a parallel screening, at Ufa-Pavillon am Nollendorfplatz, for critics of lesser importance and the general public.

The text chosen for this deluxe issue is the second printing (seventh to eleventh thousand); the first printing in book form was issued in advance of the film. It contains the full text, not the cheap abridgement issued the same year.

Octavo. Original bright red textured silk, gilt titles and decoration to spine and front board, cream endpapers, top edge gilt, cream silk bookmarker. Housed in a custom black quarter morocco and red cloth solander box. Light wear to gilt on spine, lower tips, and a spot to edge of rear board, one tip lightly bumped with trivial creasing to first few leaves, else bright and fresh: near-fine. ¶ Bleiler (1990), 1040, for the first edition in English; *Anatomy of Wonder* III, 2–123.

**£15,000** 190178

58

**HEINLEIN, Robert A.** Beyond This Horizon. *Reading, Pennsylvania: Fantasy Press, 1948*

AN ASTOUNDING ASSOCIATION COPY, INSCRIBED TO A. E. VAN VOGT

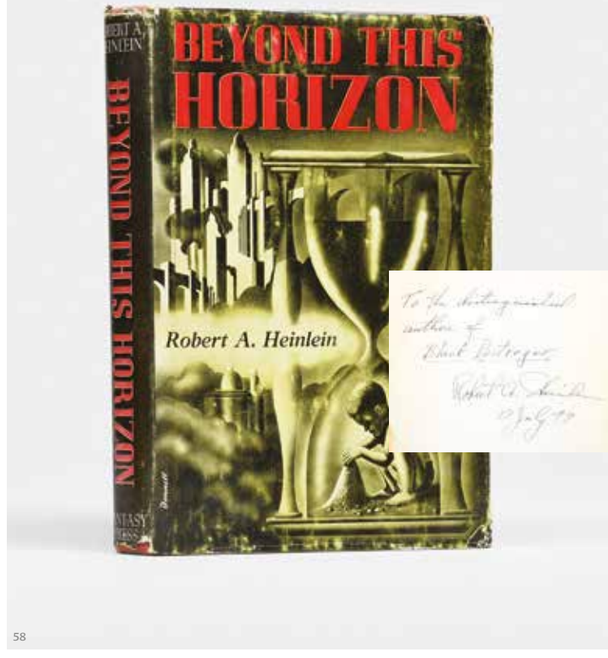
First edition, presentation copy, inscribed by the author on the front free endpaper, "To the distinguished author of Black Destroyer, Robert A. Heinlein 17 July '49", and with the address label of the recipient, A. E. Van Vogt, on the front pastedown.

Van Vogt and Heinlein stood at the forefront of the golden age of science fiction. Van Vogt's "Black Destroyer", his debut story, appeared in *Astounding Science Fiction* in July 1939 and is widely regarded as marking the beginning of the movement. The following issue carried Heinlein's first published short story, "Life-Line." As Isaac Asimov observed: "Each blazed forth as a first-magnitude star at the moment his first story appeared, and that status never flagged throughout the remainder of the Golden Age" (p. 243).

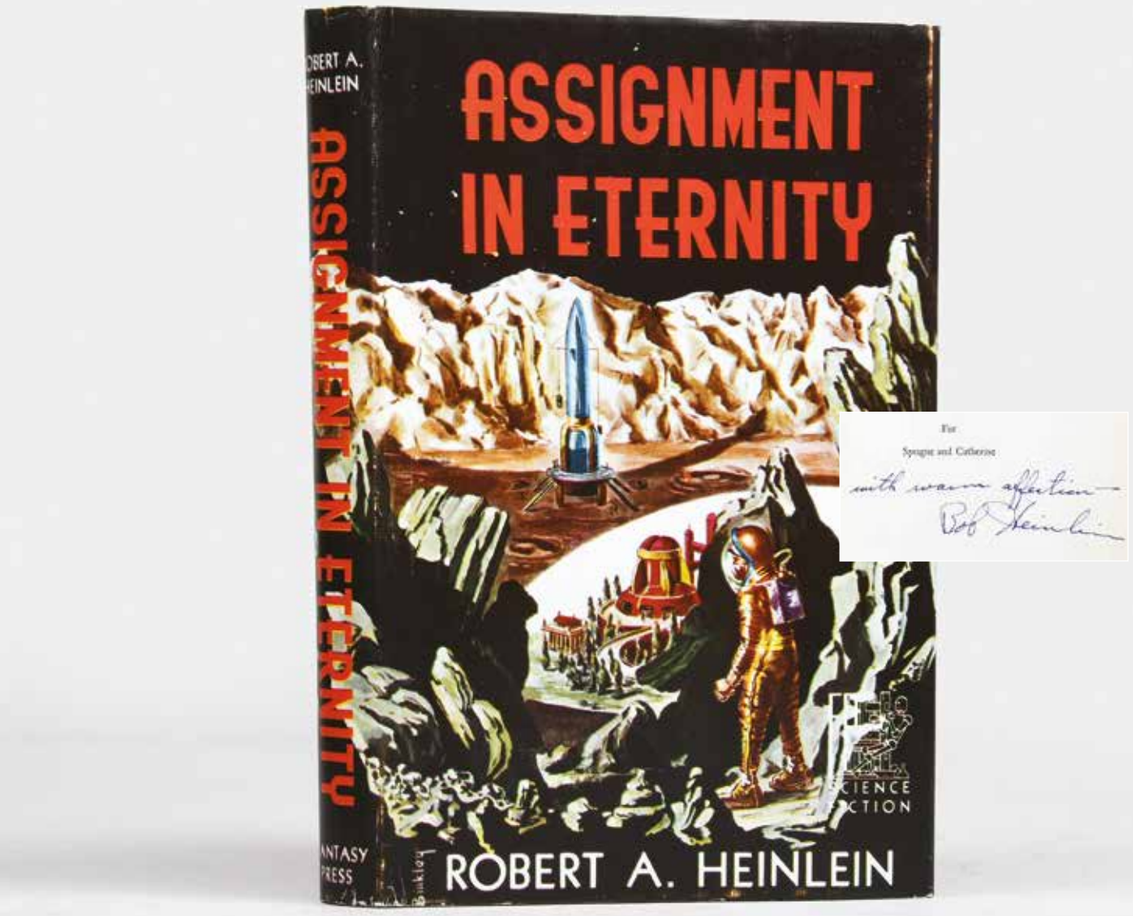
*Beyond This Horizon* was originally published in *Astounding Science Fiction* in spring 1942 under Heinlein's pseudonym Anson MacDonald.

Octavo. Frontispiece, 2 plates. Original red cloth, spine lettered in gilt. With dust jacket. Spine ends sunned and gently bumped, stains at gutter of front pastedown and pp. 142–3, just starting at pp. 148–9; jacket unclipped, chips and a few closed tears at peripheries, front panel rubbed: a very good copy in like jacket. ¶ Isaac Asimov, *In Memory Yet Green*, 1980.

**£6,500** 192411



58




59

59

**HEINLEIN, Robert A.** Assignment in Eternity. Four Long Science Fiction Stories. *Reading, Pennsylvania: Fantasy Press, 1953*

THE SPARKLING DEDICATION COPY

First edition, the dedication copy, inscribed by the author incorporating the printed dedication, "[For Sprague and Catherine] with warm affection, Bob Heinlein", and with Sprague's bookplate.

L. Sprague de Camp was a close friend of Heinlein's and a fellow luminary in the golden age of science fiction. He had recruited de Camp, along with Isaac Asimov, to work with him at the Philadelphia Naval Shipyard, where they used their science backgrounds to design and test naval aircraft.

Octavo. Original red cloth, spine lettered and ruled in gilt. With dust jacket. Spine just faded with tiny bump at foot; jacket unclipped, minor creasing at edges: a fine copy in like jacket. ¶ Currey, p. 232; M. Keith Booker & Anne-Marie Thomas, *The Science Fiction Handbook*, 2009.

**£15,000** 192414



60

**HEINLEIN, Robert A.** Double Star. *Garden City, New York: Doubleday & Company Inc., 1956*

MAIN-CHARACTER ENERGY

First edition, presentation copy, inscribed by the author on the front free endpaper, "To John Bonforte, with thanks for the loan of his name! Robert A. Heinlein, Colo Spgs Feb '56." This was the first of Heinlein's novels to win a Hugo Award.

John Joseph Bonforte is a main character in *Double Star*; the charismatic leader of the Expansionists, a major political party who want universal rights between humans and non-human species in a future solar system where the moon, Mars, Venus, and Jupiter's satellites have been colonized. Heinlein borrowed the name from his Colorado Springs neighbour, John Bonforte (1898–1987), an aeronautical engineer and land developer. "In building where others would not, Bonforte brought life to the prairie" (*The Pueblo Chieftain*).

This copy is in the first issue dust jacket, with the title *The Long Tomorrow* by Leigh Brackett printed on the rear panel.

Octavo. Original black boards, spine lettered in white. With dust jacket. Spine ends and corners bumped and rubbed, faint mark to front cover; jacket unclipped, rear fold of spine panel splitting, extremities chipped and creased: a very good copy in like jacket. ¶ *Anatomy of Wonder* II-508; Currey, p. 232; Locke, p. 109.

**£15,000** 192417

61

**HEINLEIN, Robert A.** Methuselah's Children. *Hicksville, New York: Gnome Press, [1958]*

THE DEDICATION COPY, INSCRIBED TO E. E. "DOC" SMITH

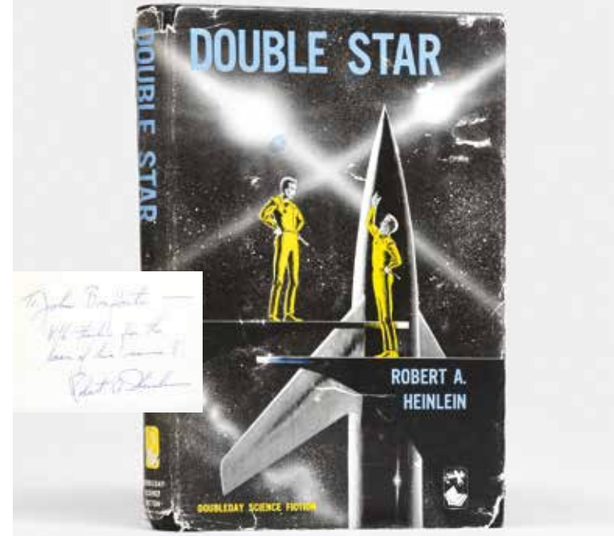
First edition, the dedication copy, inscribed by Heinlein to Edward E. Smith, PhD, below the printed dedication, "As a small payment on a debt too large to reckon, Robert A. Heinlein."

Two years later, Smith dedicated *The Vortex Blaster* to Heinlein. The younger writer was honoured, and wrote a lengthy letter to his friend: "I have learned more from you than from any of the others and perhaps more than for all the others put together . . . For the past twenty years I've been trying to emulate you and any really astute literary detective could trace down hundreds of things in my stories which derive from your ideas, style, moral standards, et endless cetera. Plagiarize you I never did, at least not consciously; learn from you I always have, in every paragraph, and I am proud to acknowledge the debt" (quoted in Patterson, p. 200).

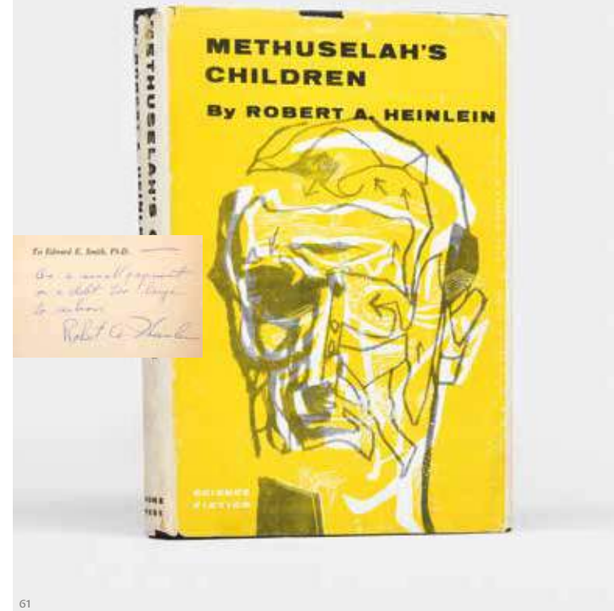
This is in the first issue jacket, with the publisher's original $3.00 price on the front flap, the full address for the Gnome Press on the rear flap, and 35 titles listed on the rear panel. It has the ownership signature and address stickers of the recipient's wife, Vera Smith Trestail, on the front pastedown and free endpaper.

Octavo. Original black boards, spine lettered in dark red, tabular endpapers printed in red. With dust jacket. Gentle bumps to spine ends and corners, text block toned; jacket unclipped, edges chipped and with a few short closed tears, neat tape repair to head of spine verso below slight loss: a very good copy in like jacket. ¶ William H. Patterson, Jr., *Robert A. Heinlein*, 2014.

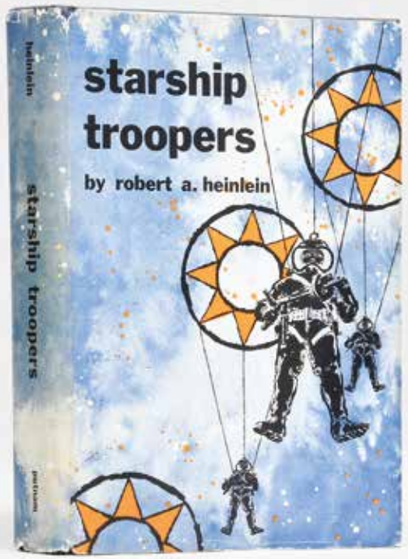
**£15,000** 192419

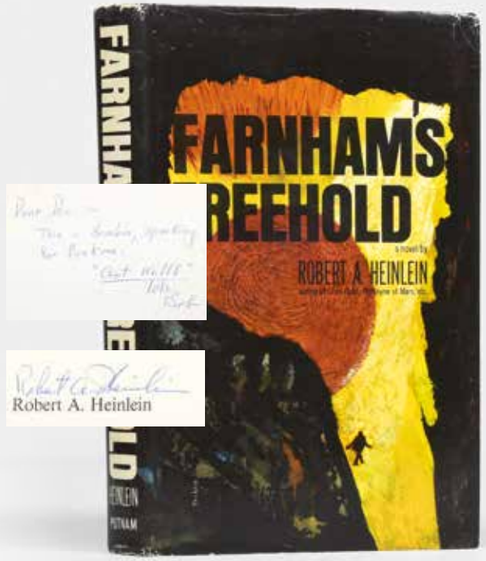


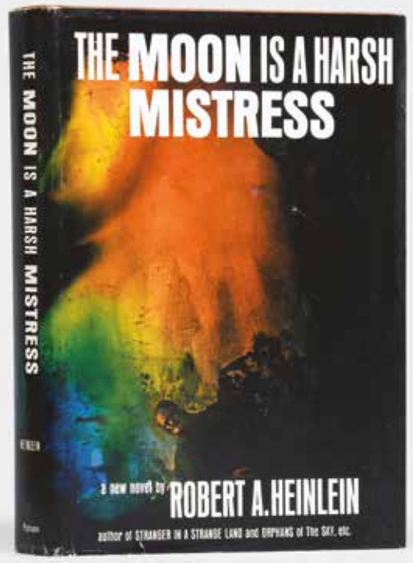

60




61





THE MOON IS A HARSH MISTRESS
THE MOON IS A HARSH MISTRESS
a new novel by
ROBERT A. HEINLEIN
author of STRANGER IN A STRANGE LAND and ORPHANS of The SKY, etc.

62, 63

64

62

**HEINLEIN, Robert A.** Starship Troopers. *New York: G. P. Putnam's Sons, 1959*

"LIBERTY IS NEVER UNALIENABLE; IT MUST BE REDEEMED REGULARLY WITH THE BLOOD OF PATRIOTS"

First edition. *Starship Troopers* was first published as a two-part serial in the *Magazine of Fantasy & Science Fiction* in October and November 1959 before being published as a book the following month. It won the 1960 Hugo award for Best Novel and was adapted to film in 1997 by Paul Verhoeven.

Octavo. Original blue cloth, spine and front with lettering and star motifs in silver. With dust jacket, illustrated by Jerry Robinson. Housed in a custom blue and orange cloth box with raised patterns after the dust jacket. Spine ends bumped, faint damp stain at head of spine and rear cover, extremities rubbed, edges and endpapers a touch foxed; jacket unclipped, spine ends and corners chipped, closed tear at head of lightly soiled rear panel, slight ink transfer to verso: a very good copy in like jacket. ¶ Bleiler, *Supernatural Fiction*, p. 239; Currey, p. 234; Locke, p. 110.

**£3,750** 188083

63

**HEINLEIN, Robert A.** Farnham's Freehold. *New York: G. P. Putnam's Sons, 1964*

WARMLY INSCRIBED TO E. E. "DOC" SMITH

First edition, presentation copy, inscribed by the author on the front free endpaper to his friend and fellow science-fiction titan, Edward E. "Doc" Smith, "Dear Doc – this is Heinlein, speaking for Boskons: Get Well! love, Bob", and further signed by Heinlein on the title page.

The inscription references the villainous organization in E. E. Smith's *Lensman* novels, after which the Boston science fiction convention "Boskone" was named. Smith died in August 1965, and Heinlein wrote a moving tribute to his friend, "the perfect, gallant knight, *sans peur et sans reproche*", and defended his Lensman novels from the literary establishment's tendency "to sneer at Doc's space epics."

*Farnham's Freehold* is a post-apocalyptic story which was serialized as a shorter story, edited by Frederick Pohl, in *Worlds of If* earlier the same year.

Octavo. Original black cloth, titles in gilt to spine and front board, top edge yellow, others untrimmed. With dust jacket by Irv Docktor. Spine ends and upper corners bumped, faint mark on rear cover; jacket unclipped, edges nicked and creased with a few chips, a few scuffs and one tiny hole to spine panel: a very good copy in like jacket. ¶ Currey, p. 232. Robert Heinlein, "Larger than Life, A Memoir in Tribute to Dr. Edward E. Smith", *Expanded Universe*, 1981.

**£7,500** 192422

64

**HENSON, William Samuel.** The Ariel Flying Machine. *London: Ackerman & Co., 1843*

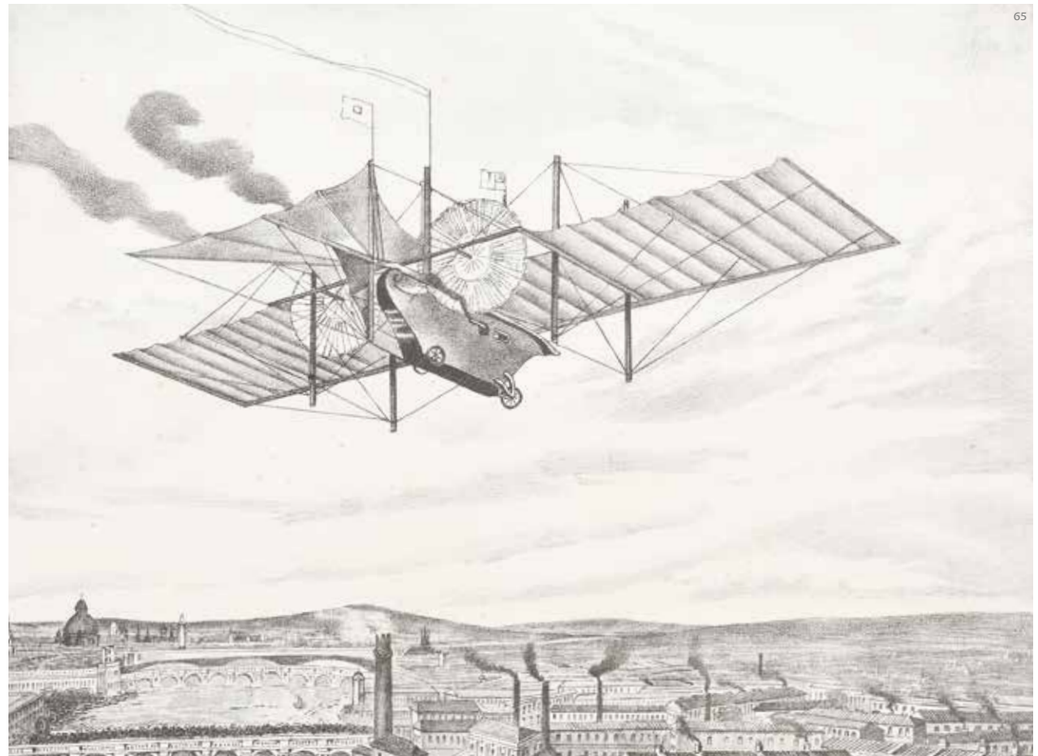
A publicity print for the aviation scheme of William Samuel Henson and John Stringfellow, who patented their aerial steam carriage in 1842. Their first model proved unsuccessful, its steam engine too heavy and underpowered, though a revised version achieved short flights within a hangar in 1848.

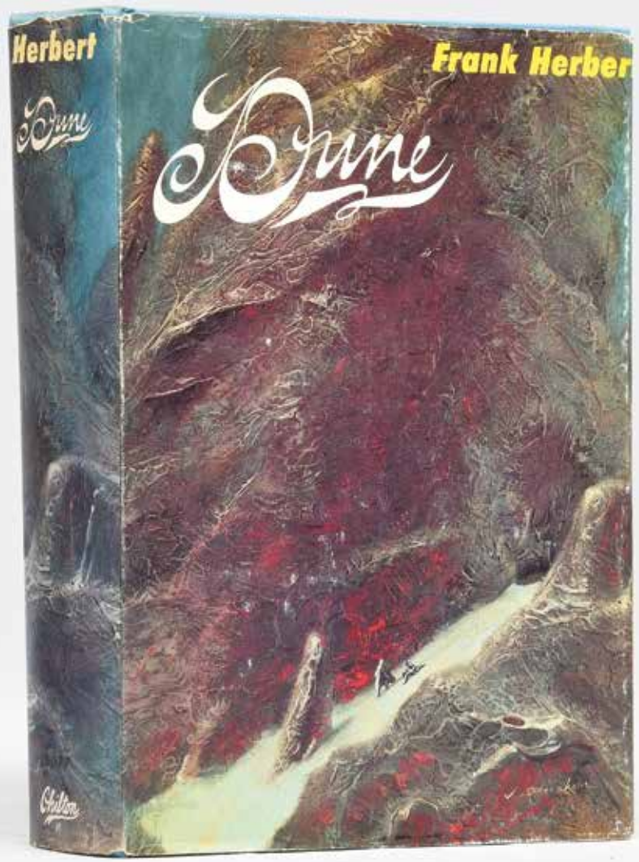
To attract investors and parliamentary support, Henson, Stringfellow, Frederick Marriott, and D. E. Colombine formed the Aerial Transit Company in 1843 and launched an ambitious publicity campaign centred on this lithograph. Heathrow Airport's first purpose-built hotel, the Ariel, took its name from the design.

Lithographic print (430 × 330 mm). Edges toned from previous mount with a few short closed tears, chip at head, else fresh and well-preserved.

**£500** 192684

65






66

66

**HERBERT, Frank.** Dune. *Philadelphia: Chilton Books, 1965*

"POLISH COMES FROM CITIES, WISDOM FROM THE DESERT"

First edition, in the first issue dust jacket, of the inaugural work in Herbert's monumental saga, notable for its depiction of an intergalactic future in which humanity has returned to a feudal political structure, and rejected artificial intelligence.

"Many publishers rejected the novel. Editor Sterling Lanier at Chilton, a company best known for its automobile repair manuals, felt that *Dune* would be a good choice for the company to branch out into fiction. Early sales of *Dune* were poor, and Lanier was fired" (*Ency. Brit.*). The work soon gained popularity and won the inaugural Nebula Award for Best Novel in 1965, jointly won the Hugo Award the following year, and in 1987 topped *Locus* magazine's poll of all-time best novels. Herbert wrote five sequels. The saga was continued after his death by his son, Brian Herbert, in collaboration with Kevin J. Anderson. It was adapted for film in 1984 by David Lynch and in 2021 by Denis Villeneuve.

According to Brian Herbert, the whole edition comprised 3,500 copies, of which 1,300 defective copies were discarded. Correspondence between Frank Herbert's agent and Chilton Books shows that many were distributed to libraries. The first issue jacket has four lines of publisher information at the foot of the rear flap, later reduced to two.

Octavo. Original light blue cloth, spine lettered in white, textured decorative endpapers. With dust jacket by John Schoenherr. Housed in a custom blue marbled box with raised designs after the jacket illustration, black leather backstrip lettered in gilt. Spine ends and upper corner of front cover just bumped, top edges faintly sunned, a few marks to edges of book block; jacket unclipped, faintly toned, spine sunned, edges chipped, head of rear panel brittle: a very good copy in like jacket, presenting well.

**£22,500** 188085

67

Original reader's report for *Dune*. *London: Associated British Productions Ltd, 1966*

"THE DISTANT FUTURE, FOR ALL ITS TECHNOLOGICAL MARVELS, IS GOING TO BE JUST AS BARBAROUS AND UNPLEASANT AS THE WORLD OF TODAY. WHAT A PITY!"

A report on behalf of Associated British Picture Corporation by the reader Frank Jackson, with two ink corrections, dismissing the cinematic potential of *Dune* shortly after its publication in 1965.

After winning the Nebula and Hugo awards, *Dune* attracted the attention of producers including Arthur P. Jacobs, Alejandro Jodorowsky, and Ridley Scott. None succeeded in adapting the book for screen, and they probably shared Jackson's opinion: "The book is written in such a feverish style that I found it very difficult to follow and harder still to winkle out a central story line of any coherence." *Dune* was first brought to the screen by David Lynch in 1984. It was a cinematic flop, and the skepticism of this reader's report was only recently challenged by Denis Villeneuve's 2021 adaptation, which won six Academy Awards and was one of the highest grossing films of 2021.

Jackson parses the plot across two pages and concludes with the assessment: "I cannot really recommend the subject for consideration as film material. In spite of all its wealth of detail it somehow never grips the attention and the basic pattern of hand to hand fights and struggles for dynastic power are so repetitious as to become dull. I do not see anything here to bring the crowds in at the Box Office. Perhaps the author is being just a bit too clever!"

The Associated British Picture Corporation was famous for *The Dam Busters* (1954), *Ice Cold in Alex* (1958), and several early Hitchcock films, including *Blackmail* (1929).

Thre sheets, partially printed and completed in typescript one side only, stamped in blue ink on first page "Received 11 Aug 1966", bound by perforation down the left margin. Creased from handling, a few spots: near-fine.

**£5,750** 191154

67

68

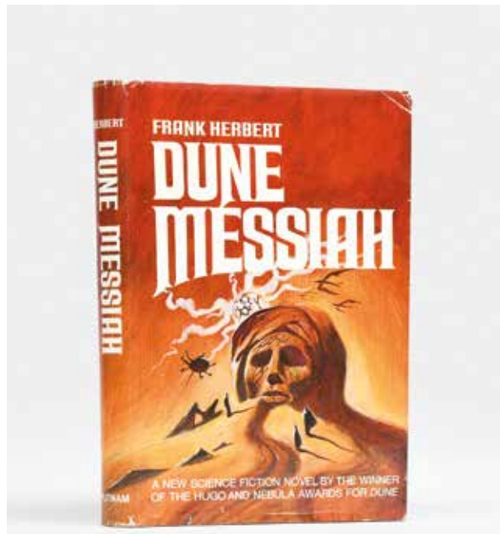
**HERBERT, Frank.** Dune Messiah. *New York: G. P. Putnam's Sons, 1969*

THE RISE OF MUAD'DIB

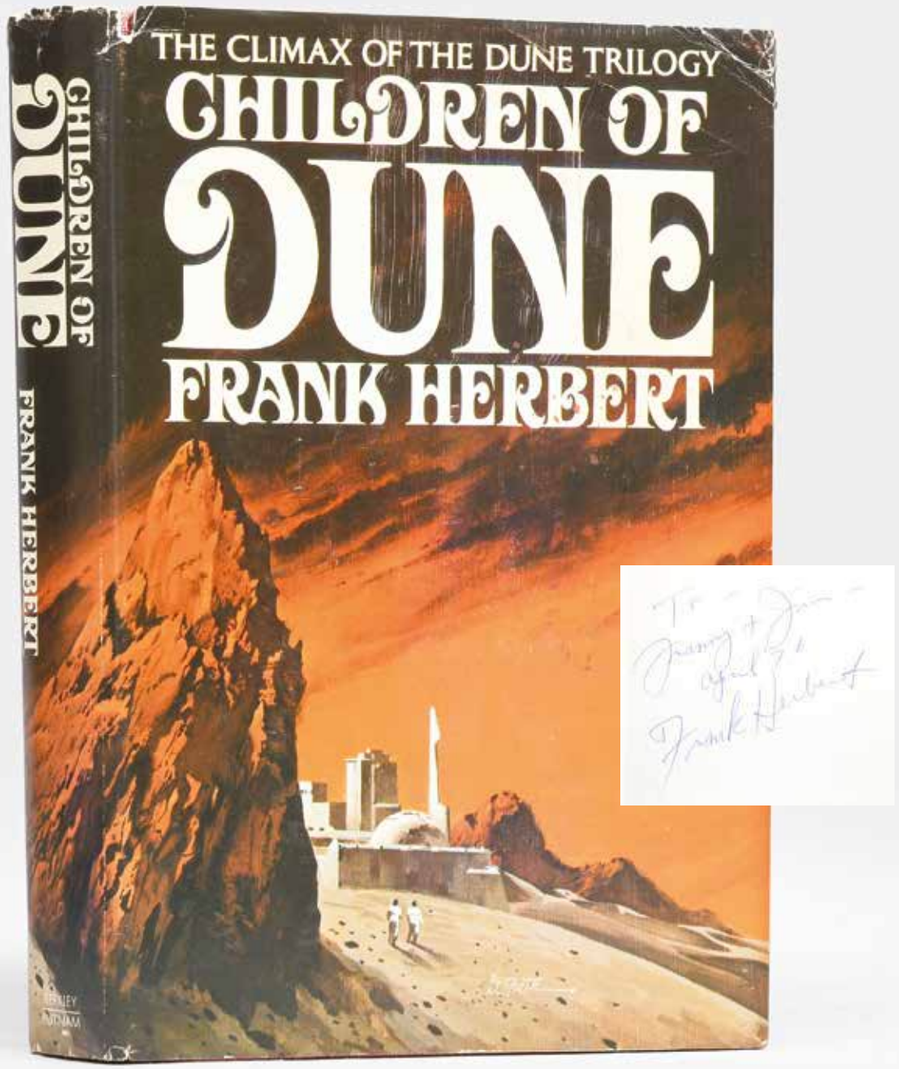
First edition of the second instalment in the *Dune* saga. The novel follows the ascent of Paul Atreides one decade after the events of the first book, published four years earlier. An abridged version was serialized in *Galaxy* magazine earlier in 1969.

Octavo. Original brown cloth, spine and front cover lettered in black. With dust jacket. Spine ends bumped, faint foxing to top edge, rubbing to lower board edges; jacket unclipped, a little rubbed, creasing to edges, short closed tear to head of rear fold, marks to rear panel and verso: a very good copy in like jacket.

**£3,750** 190051




68




69

69

**HERBERT, Frank.** Children of Dune. *New York: Berkley Publishing Corporation, 1976*

**"DUNE MERGING INTO DUNE, DESERT INTO DESERT"**

First edition, inscribed by the author on the front free endpaper, "To Franny & Jim, April '76, Frank Herbert." This is Herbert's epic conclusion to the first Dune trilogy, greatly expanding upon the existential themes of the previous entries. The novel was highly anticipated. It came out six years after *Dune Messiah* and became the first hardcover science fiction best-seller.

Octavo. Original red cloth, spine lettered in gilt. With dust jacket. Ink stamp to bottom edge. Extremities rubbed, a few marks to edges; jacket unclipped, edges creased, chip to head of front panel and some discolouration, possibly a production flaw, front flap with short closed tear to head and damp stain at foot: a very good copy in like jacket.

**£5,750** 190053

70

**HERBERT, Frank.** God Emperor of Dune. *New York: G. P. Putnam's Sons, 1981*

First edition, inscribed by the author on the title page, "for Pam, Frank Herbert," with his printed name struck through. This is the first entry in the second Dune trilogy and the fourth book overall, set thousands of years into the rule of Leto II who has merged with Shai-Hulud to become the God-Emperor of Arrakis.

The novel became a fan favourite for its experimental presentation and its deep exploration of political themes. Each chapter shifts narrative point of view, sometimes presenting as an epistolary novel, the story unfolding through manuscripts, recordings, and documents from across the Dune universe. *God Emperor of Dune*, "like the enormously extended sonata-form development section in the first movement of a great symphony, works and reworks the initial material into more and more elaborate presentations of the initial themes" (SFE).

Octavo. Original black quarter cloth, spine lettered in gilt, grey boards, yellow endpapers. With dust jacket. Spine ends a little bumped and rubbed, faint marking to edges, slight split to gutter before title page; jacket unclipped, spine a little sunned, a few short-closed tears to bottom edge with tape reinforcements to verso, a few marks to rear panel: a very good copy in like jacket.

**£1,500** 190054

71

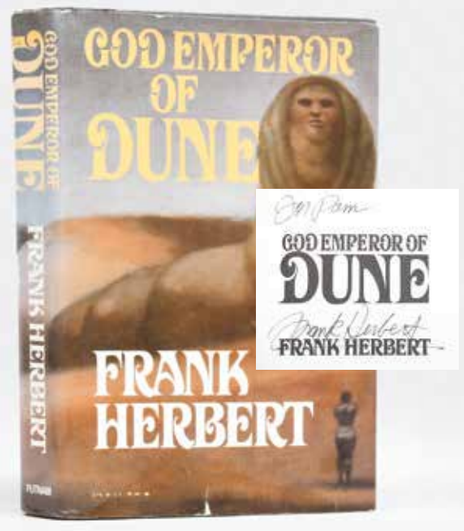
**HERBERT, Frank.** Heretics of Dune. *New York: G. P. Putnam's Sons, 1984*

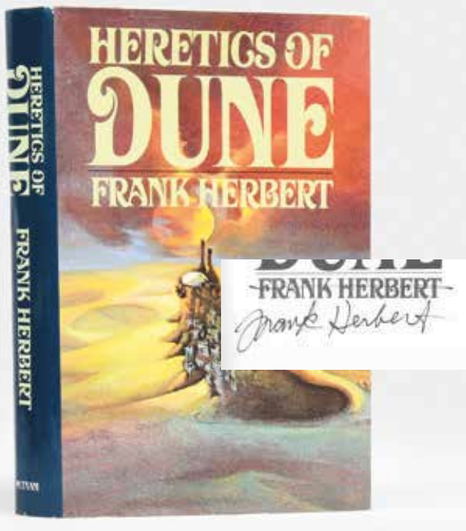
**"SOME DAYS IT'S MELANGE; SOME DAYS IT'S BITTER DIRT"**

First edition, signed by the author on the title page, with his printed name struck through. This is the second instalment in the second *Dune* trilogy and the fifth book overall.

Octavo. Original orange quarter cloth, yellow board sides, orange endpapers. With dust jacket. Dust jacket unclipped, a few nicks to spine ends, a little creasing to flaps: a fine copy in near-fine jacket.

**£1,500** 190056




70, 71

72

**72**

**HERBERT, Frank – LYNCH, David, & Ron Miller.** Archive of behind-the-scenes production materials for David Lynch's *Dune*, *c.* 1983–84

**SNAPSHOTS OF THE CREATION OF DUNE FROM A KEY ARTISTIC FORCE**

An extensive visual record of the creation of David Lynch's *Dune* (1984), from the collection of the production illustrator Ron Miller. It was the first film adaptation that made it to screen, after failed attempts in the 1970s by Arthur P. Jacobs, Alejandro Jodorowsky, and Ridley Scott.

The collection includes 85 photography slides, 60 photographs, 65 strips of film negatives, and 43 leaves of original preliminary artwork by Ron Miller and Tony Masters, including first glimpses of the worms, spaceships, Atredies' hall, and the Emperor's palace. The preliminary artwork is comprised of 8 leaves by Tony Masters, of which 7 are signed, with the rest by Ron Miller. They show Masters and Miller working out the colour and texture of the worm ("black and pink, piebald (see elephant trunk), 'glow inside'"); designing the distinguishing features of Sardaukar grapples, "'thopters", knives, and ships; a pellet projector ("carried like a golf bag") and its pellets; pocket radios; Fremen handweapons and aeolian harps; imperial ships and tents; a chemical lamp; Dr Yueh's light machine and Jessica's umberella; an imposing bed made from worm teeth, and many more of the details that brought the film to life on screen. The original photographs include a cheerful group shot captioned "First Day of Filming", 3D models of Guild Navigators and spaceships by Judith Miller, costume designs by Bob Ringwood (several of which are modelled by Judith Miller), prop builders at work, and a candid snap of Lynch working at his desk, likely in Estudios Churubusco in Mexico City.

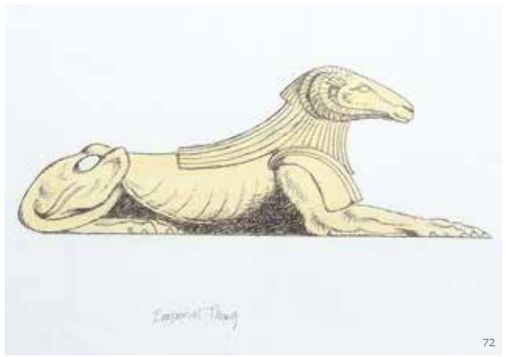
The photography slides and negatives capture the vast *Dune* crew modelling, tinkering, scouting, and posing for the camera. There are 54 photography slides taken on location in Mexico, with evocative landscape shots of crew surveying rock formations and desert, many presumably taken as artistic references, as well as prop-builders crafting set elements. The other 31 Ektachrome slides include prop shots, including a notable early design for the Bene Gesseret headpiece, and further images of preliminary sketches, with detailed drawings of spaceships and the mouth of a worm. The strips of film negatives comprise some 234 images of the crew fixing, rigging, experimenting, dressing, and finessing the weapons, creatures, and sets.

After the extraordinary success of David Lynch's *The Elephant Man*, the executive producer Dino de Laurentiis hired Lynch to take a shot at Frank Herbert's famously unfilmable novel. Ron Miller was brought on to help bring Lynch's vision to life. His accolades include work for NASA, the Smithsonian, National Geographic, *Analog* magazine and the film *Total Recall* (1990). He was brought in to work on *Dune* when the team was barely half a dozen people: the producer Raffaella de Laurentiis (Dino's daughter) contacted Miller after seeing his Arrakis-like illustrations of Mars in *The Grand Tour* (1981).

Comprising (1) Special double issue of *Cinefantastique*, September 1984, Vol. 14, Nos. 4 & 5, a little rubbed and creased, very good; (2) Kodak card box (110 × 55 × 25 mm), "DUNE" written in black ink, other writing obscured, containing 31 Ektachrome slides (50 × 50 mm), box a little crushed, slides fresh; 60 photographs, 7 with brief annotations on verso, (1 panorama of concept art of Arrakeen and the Shield Wall, slightly curled, 90 × 240 mm; 34 prints measuring 150 × 100 mm; 25 prints measuring 127 × 88 mm: occasionally over-exposed but largely very good); (3) 65 strips of film negatives, approx. 234 images; (4) 54 Kodachrome slides; (5) original artwork, 43 leaves, one side only, mostly on transluscent paper, 7 signed by Masters, 1 by Miller, 2 by both, all within folder.

**£27,500** 182194

72


72

72

72

73

**HERBERT, Frank.** Chapterhouse: Dune. *New York: G. P. Putnam's Sons, 1985*

"FACE YOUR FEARS OR THEY WILL CLIMB OVER YOUR BACK"

First edition, signed limited issue, number 570 of 750 copies. This is the sixth and final instalment of Herbert's award-winning *Dune* series. Unlike other entries in the series, this novel begins immediately after its predecessor, continuing the Bene Gesserit plot Herbert began in *Heretics of Dune*.

*Chapterhouse: Dune* ends with a cliffhanger. Herbert's death the following year left many plotlines unresolved until his son Brian Herbert and author Kevin J. Anderson published two sequels, *Hunters of Dune* (2006) and *Sandworms of Dune* (2007), based partially on notes left by Herbert for the continuation of the series. Gerald Jonas, reviewing *Chapterhouse: Dune* for the *New York Times*, remarked that "against all odds, the universe of *Dune* keeps getting richer in texture, more challenging in its moral dilemmas."

Octavo. Colour frontispiece by John Schoenherr after the trade issue cover art, limitation and title page printed in red and black. Original maroon cloth, spine lettered in gilt, yellow endpapers. Housed in the publisher's maroon cloth slipcase. Negligible bump to foot of spine, else a fine copy in like slipcase. ¶ Gerald Jonas, "Science Fiction", *New York Times*, 16 June 1985.

**£1,750** 192550

74

**HODGSON, William Hope.** The Night Land. *London: Eveleigh Nash, 1912*

"THE LAST EPIC OF A WORLD BELEAGUERED BY ETERNAL NIGHT AND BY THE UNVISAGEABLE SPAWN OF DARKNESS"

First edition, presentation copy, inscribed by the author on the front free endpaper, "Mrs N. Harrison, from William Hope Hodgson, Nov: 28th / 12."

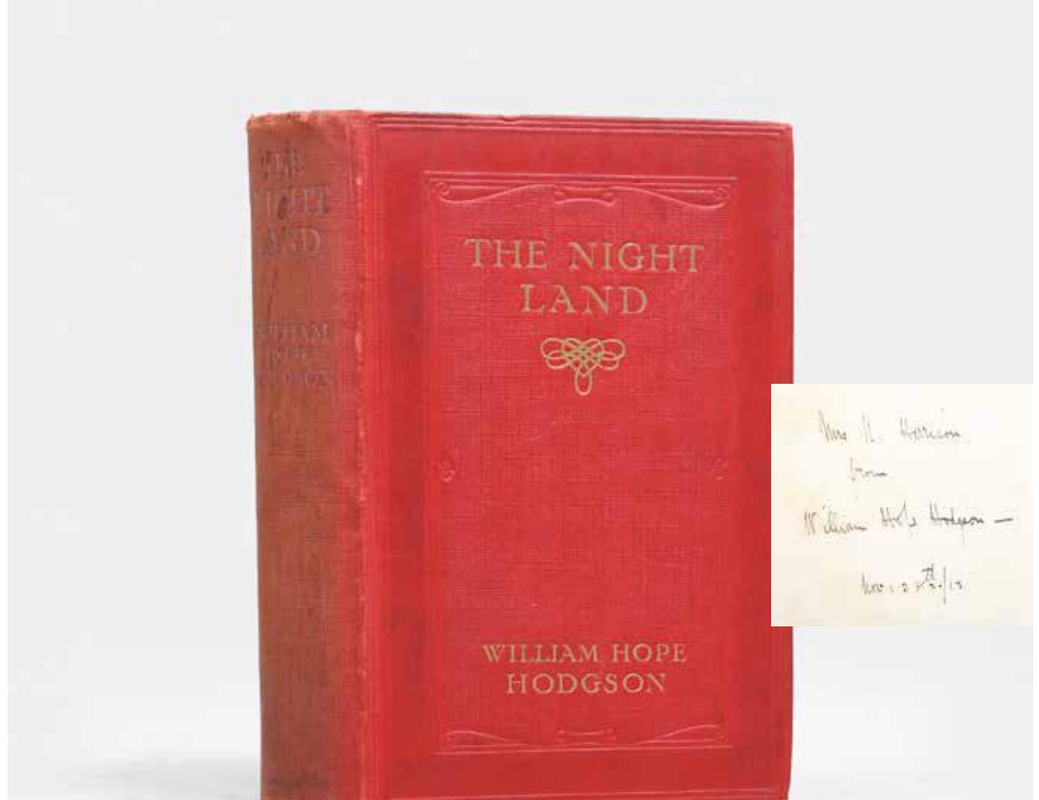
Though Hodgson's novels were "long neglected and unappreciated" in his lifetime (Bleiler), they were influential among several important writers of weird fiction: H. P. Lovecraft praised his "serious treatment of unreality", and *The Night Land* in particular as "one of the most potent pieces of macabre imagination ever written" ("Supernatural Horror in Literature"). Clark Ashton Smith likewise writes that "It impresses the reader as being the ultimate saga of a perishing cosmos, the last epic of a world beleaguered by eternal night and by the unvisageable spawn of darkness. Only a great poet could have conceived and written this story; and it is perhaps not illegitimate to wonder how much of actual prophecy may have been mingled with the poesy" (Smith).

Bleiler calls Hodgson "one of the most formative influences in modern tales of supernatural horror . . . He had the capability of isolating and evoking deep layers of horror . . . [and] created a consistent elaborate mythology of horror which has often been borrowed and imitated."

Octavo. Original red cloth. Spine faded, cloth marked and rubbed, bumped at extremities, contents lightly toned, a very good copy. ¶ Bleiler, *Supernatural Fiction* 817; Currey, p. 243. Clark Ashton Smith, *Planets and Dimensions: Collected Essays*, 1973.

**£9,500** 187929

73




74

75

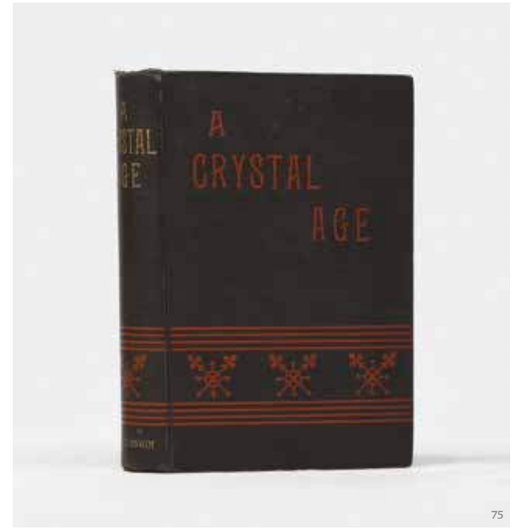
**HUDSON, W. H.** A Crystal Age. *London: T. Fisher Unwin, 1887*

First edition of this early work of science fiction, which anticipated modern ecological mysticism. Published anonymously, Hudson's early work is a "fine quasi-utopian novel of the far future" (Clute & Nicholls).

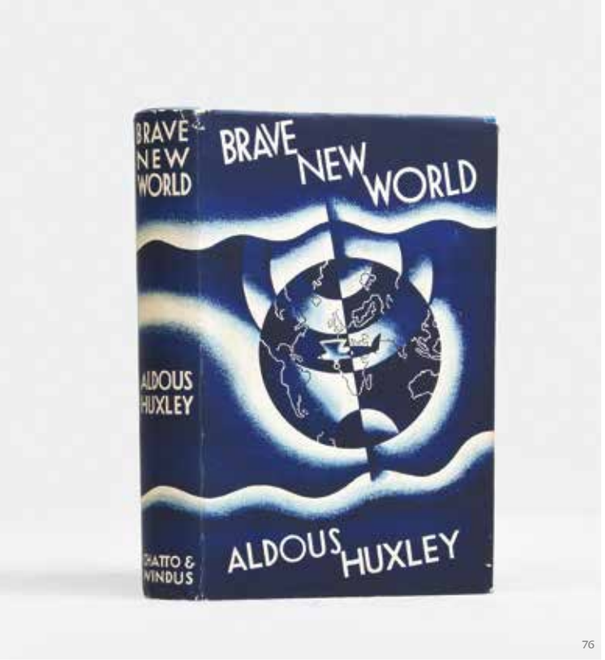
The novel was written as a response to late Victorian capitalism. Hudson was not named as the author until 1906 second edition, to which he added a preface. He stated that his romance was born out of "a sense of dissatisfaction with the existing order of things combined with a vague faith or hope of a better one to come."

Octavo. With 32-page publisher's catalogue at rear dated 1886–7. Original black cloth, spine lettered in gilt, lettering on front cover and imprint on rear in red, red rules across covers and spine enclosing heraldic motifs, green floral patterned endpapers, edges untrimmed. Housed in a custom brown morocco-backed black cloth box. Spine ends and corners a little worn, short superficial split at foot of rear joint and inner hinges but firm, gauze visible at a couple of gutters, foxing to edges and sporadically to contents, otherwise bright and clean. A very good copy. ¶ Bleiler 1135; Clute & Nicholls, p. 593.

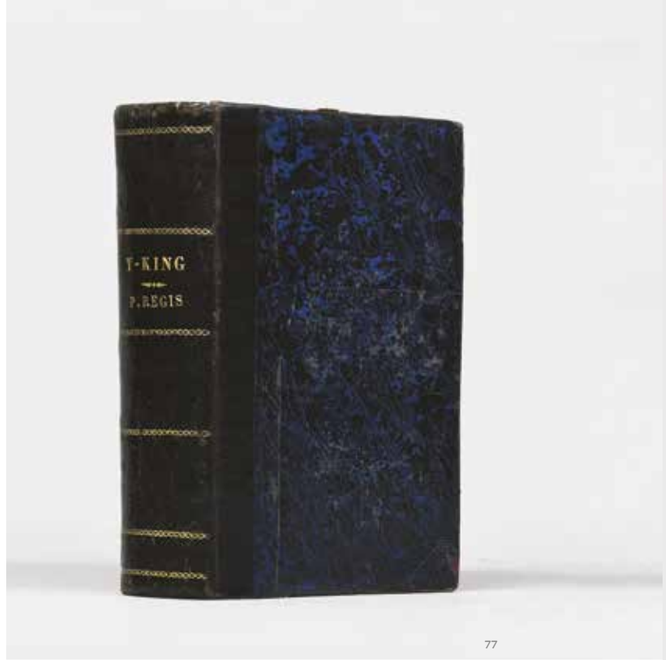
**£1,250** 165185




75




76




77

76

**HUXLEY, Aldous.** Brave New World. *London: Chatto & Windus, 1932*

**"BUT I DON'T WANT COMFORT. I WANT GOD, I WANT POETRY, I WANT REAL DANGER, I WANT FREEDOM, I WANT GOODNESS. I WANT SIN"**

First edition, in a well-preserved example of the dust jacket. Huxley's enduring dystopian novel turned him into the most famous British novelist of the interwar period.

Octavo. Original blue cloth, spine lettered in gilt, top edge blue, bottom edge untrimmed. With dust jacket. Spine foot bumped, light fading to spine, gilt bright, intermittent foxing; jacket slightly foxed, bright overall, extremities lightly rubbed, with a couple of small chips, single tape repair on reverse, unclipped: a very good copy in like jacket. ¶ Bleiler, *Supernatural Fiction*, p. 267; Bromer A29.3.1; Eschelbach & Shober 10; Locke, *Spectrum of Fantasy*, p. 120.

**£15,000** 191215

77

**I CHING ("BOOK OF CHANGES").** Y-King antiquissimus sinarum liber quem ex latina interpretatione, edidit Julius Mohl. *Stuttgart & Tübingen: J. G. Cottae, 1834–39*

**THE FOUNDATIONAL TEXT OF CHINESE DIVINATION AND STORYTELLING**

First edition of the first full European-language translation. For almost three millennia, the *Changes*, with its 64 enigmatic hexagrams, has been the core text of East Asian oracular culture and a mainstay of the Confucian and Taoist canons.

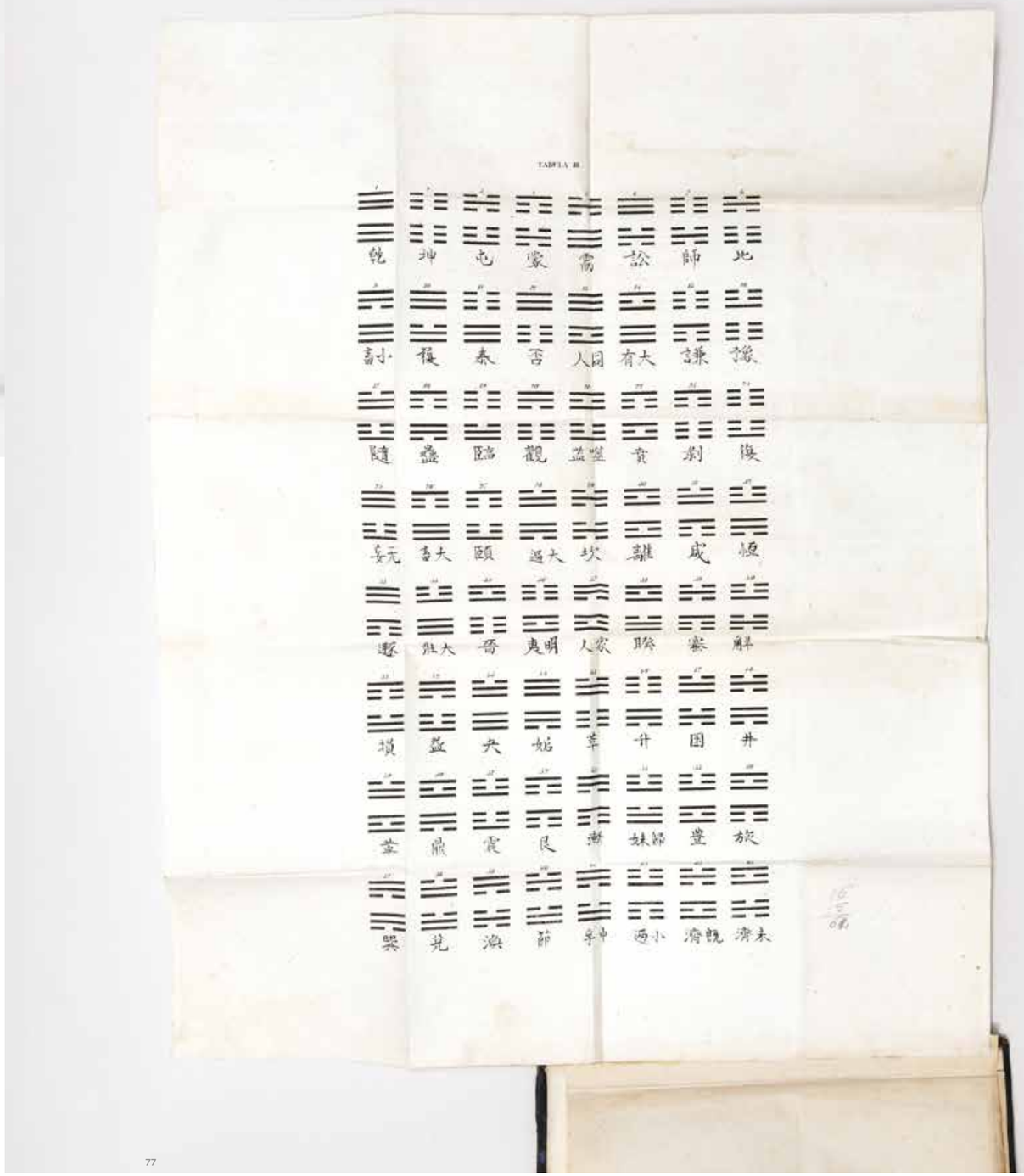
The origins of the text lie in the Shang dynasty, when court shamans predicted the future with pyroscapulimancy. This practice gradually evolved over the first millennium BCE into divination with yarrow stalks, and arrangements of stalks, when thrown, became associated with arrangements of particular hexagrams (combinations of solid and broken lines). A strong commentarial tradition, continuing to the present day, has provided users of the text with a vast corpus on which to base interpretations of the present-day world and predictions for the future.

Europeans first became aware of the *Changes* in the 17th century via the reports of Jesuit missionaries and the landmark book *Confucius sinarum philosophus* (1687). This Latin translation was prepared in manuscript between 1707 and 1723 by three Jesuit fathers: Jean-Baptiste Régis (1663–1738), Pierre-Vincent de Tartre (1669–1724), and Joseph Marie Anne de Moyriac de Mailla (1669–1748). For unknown reasons, the manuscript lay untouched in the Royal Library, Paris, until the 1830s, when the scholar Julius von Mohl (1800–1876) assembled the text into the present edition, adding his own preface. As with most existing copies, this copy is bound without the half-title called for by Cordier.

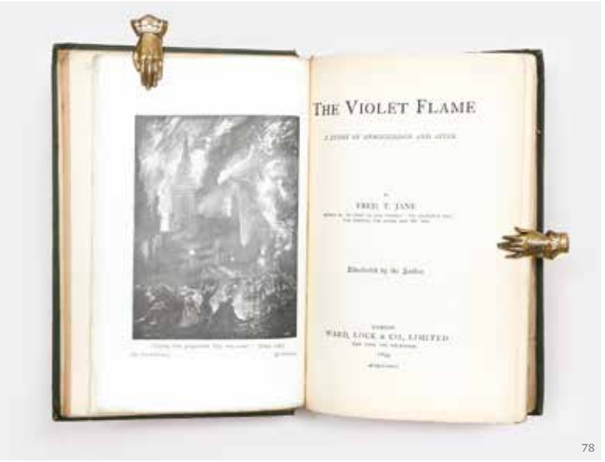
Mohl's publication of the complete work in translation was a major moment in the transmission of Chinese philosophy to the West. Besides making the text accessible to scholars, the Mohl edition's clarity and insight shaped the scholarship of later 19th-century translators, including the widely read English translation produced by James Legge (1815–1897).

2 vols bound as one, octavo (193 × 117 mm). With 4 folding diagrams, illustrations in text. Contemporary black quarter roan, blue marbled boards, red pebble-grain cloth tips, spine lettered in gilt, edges sprinkled blue. Housed in a black quarter morocco solander box by the Chelsea Bindery. Traces of manuscript ticket, perhaps an ownership label, at gutter between title page and table of contents where sometime excised. Gilt bright, spine and extremities rubbed, tips worn, contents moderately foxed, occasional ink marks, loss to corner of vol. II p. 308 not affecting text, plates sharp. A very good copy indeed. ¶ Cordier 1372; Lust 751.

**£35,000** 152531




77




78

78

**JANE, Fred T.** The Violet Flame. A Story of Armageddon and After. *London: Ward, Lock & Co., Limited, 1899*

**"A WORLD ALL GREY, GREY FOR ENDLESS MILES, FLAT, COLD, AND STILL . . . "**

First edition of this science fiction novel, a thriller about a mad scientist who tampers with the molecular structure of the universe, with a particularly harrowing final chapter set after the armageddon, titled "Eden." The author was known for his non-fiction works, most famously *Jane's Fighting Ships*, an annual reference book on the world's naval forces.

Bleiler writes, "It is regrettable that Jane abandoned thrillers for navies, for despite certain literary weaknesses (which might have been outgrown) he had much more to say than did the prolific George Griffith."

Octavo. Frontispiece, 15 plates. Original green cloth, spine and front cover lettered within gilt frame, fore and bottom edges untrimmed. Edges bumped with slight wear, a few marks and spots of cockling to cloth, splits to inner hinges, endpapers browned, occasional spots to contents. A very good copy ¶ Bleiler 1180.

**£1,250** 188772

79

**JEMISIN, N. K.** The Fifth Season. *New York: Orbit, 2015*

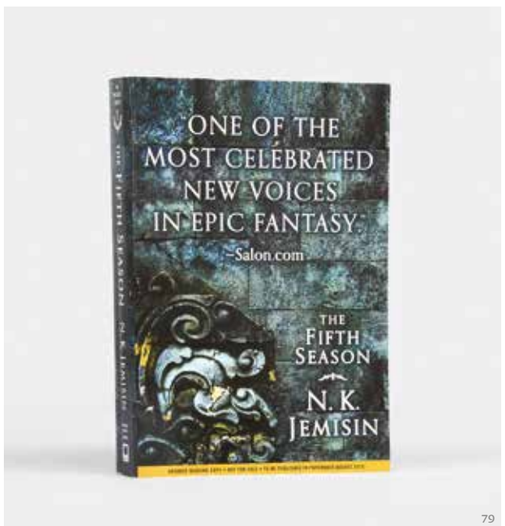
**A SEMINAL WORK OF BLACK SPECULATIVE FICTION**

Advance reading copy of the first edition. It was awarded the Hugo Award for Best Novel, making Jemisin the first African American author to receive the accolade.

An apocalyptic work of climate fiction, *The Fifth Season* is a key work of Afrofuturism and the first book in the *Broken Earth* trilogy. It was followed by *The Obelisk Gate* and *The Stone Sky*, each of which also won the Hugo award.

Octavo. Original illustrated wrappers. Small crease to front lower corner, else a fine copy.

**£2,000** 192739




79

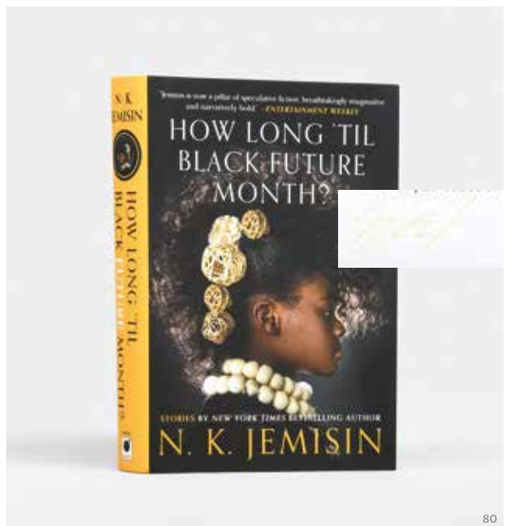
80

**JEMISIN, N. K.** How Long 'Til Black Future Month? *New York: Orbit, 2018*

First edition, signed by the author on the title page. Following her Hugo, Nebula, and Locus awards for the novel *The Stone Sky*, Jemisin gained further attention for this collection of science fiction and fantasy short stories. Four of the twenty-two stories were published here for the first time and three were eventually developed into full-length novels.

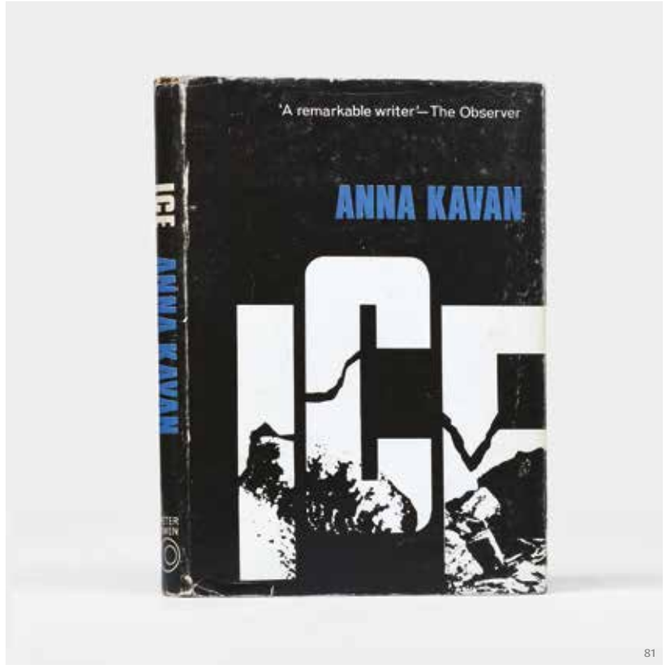
Octavo. Original black boards, yellow backstrip lettered in black. With dust jacket. Slight bumping to tail of spine, otherwise a fine copy in unclipped, fine jacket.

**£250** 192708




80






81

81

**KAVAN, Anna.** Ice. A Novel. *London: Peter Owen, 1967*

**"ONE OF THE HIGH POINTS OF SCIENCE FICTION"**

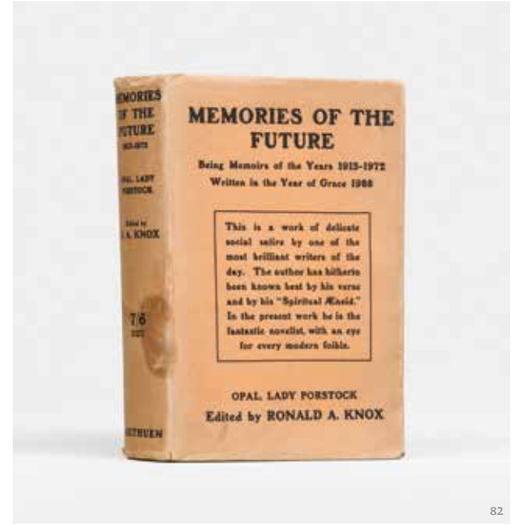
Scarce first edition of the author's final book and her masterpiece, "a classic surreal novel of existential catastrophe" (*Anatomy of Wonder*). Often contrasted with Ballard's *Drowned World*, *Ice* depicts "a world jarred into ecocatastrophe by political and scientific crimes" (Lethem).

Brian Aldiss praised the book: "*Ice* represents one of the high points of science fiction . . . a catastrophe novel that goes as far beyond Ballard as Ballard is beyond Wyndham, sailing into the chilly air of metaphysics" (pp. 336–7). The first US edition, published three years later, included an introduction by Aldiss, who hailed it as the best science fiction novel of the year.

This copy is the first issue, with blue boards and the unclipped jacket priced at 30s.

Octavo. Original blue boards, spine lettered in silver. With pictorial dust jacket designed by D. Smith. Spine cocked and lightly sunned, bumps at head and outer lower corner, edges slightly rubbed, top edge foxed, mark on front free endpaper, bright and clean; jacket lightly soiled and rubbed with chips and corners, a few nicks, unclipped: a very good copy in like jacket. ¶ *Anatomy of Wonder* 4.293; Locke II, p. 67. Brian Aldiss, *Trillion Year Spree: The History of Science Fiction*, 1986; Jonathan Lethem, "The Cool Disturbances of Anna Kavan's 'Ice'", *New York Times Book Review*, 27 October 2017.

**£1,250** 166517


MEMORIES OF THE FUTURE
Being Memoirs of the Years 1915-1972 Written in the Year of Grace 1988
This is a work of delicate social satire by one of the most brilliant writers of the day. The author has hitherto been known best by his verse and by his "Spiritual Æneid." In the present work he is in the fantastic novelist, with an eye for every modern foible.
OPAL LADY PORSTOCK
Edited by RONALD A. KNOX
7/6

82

82

**KNOX, Ronald A., as Lady Porstock Opal.** Memories of the Future. Being Memoirs of the Years 1915–1972, Written in the Year of Grace 1988. *London: Methuen & Co. Ltd, 1923*

First edition, rare in commerce. This was Knox's first attempt at fiction, a social satire presented as the reminiscences of a noblewoman from the future.

In Knox's imagined future, there are moving street platforms, improved aircraft, dance halls with rotating floors, and many ridiculous schools of art and poetry. Unbridled capitalism reigns in Russia under the old title of communism, much of central Europe exists as the tourism-fuelled Mittel-Europa, and over the channel a fad for elaborately carved ivory false teeth conceals "wretched British dentition" (Bleiler). The memoirs end in 1972, on the eve of another Great War, though the combatants are unnamed.

Knox was a Catholic priest whose early work was primarily theological. While chaplain at the University of Oxford, he branched out into literature, wrote a number of well-regarded detective novels, and was a founder member of the Detection Club, whose ranks included Agatha Christie, Dorothy L. Sayers, and Hugh Walpole. Both C. S. Lewis and Evelyn Waugh admired Knox's intellect and charm. Waugh housed him in his final illness and wrote his biography, *The Life of Right Reverend Ronald Knox* (1959), which many readers regard as one of Waugh's finest prose works and certainly his most generous portrait.

Octavo. Original blue cloth, spine lettered in gilt, front cover lettered in blind. With dust jacket. Spine and board edges sunned, spots of wear at spine ends and extremities, a few marks to covers, internally fresh; jacket unclipped, spine and extremities sunned, stain to spine, tape repairs to verso of head, a few chips at edges: a good, square copy in a very good example of the scarce jacket. ¶ Bleiler, *The Early Years*, 1256.

**£675** 184080

83

**LE GUIN, Ursula K.** City of Illusions. *New York: Ace Books, 1967*

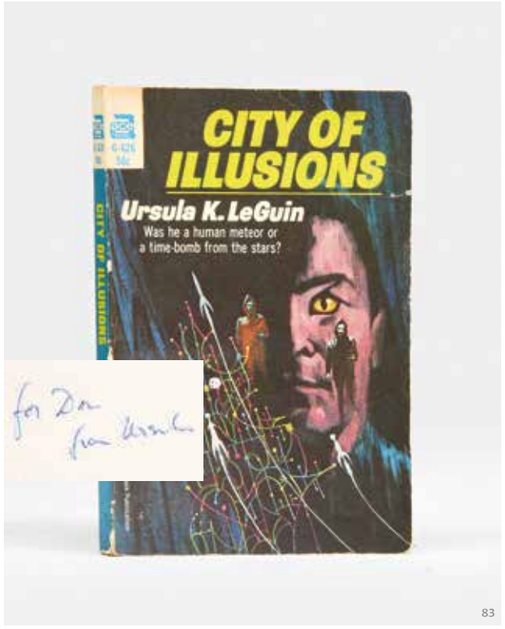
First edition, inscribed by the author on the title page, "For Don, from Ursula." Of the many novels in Le Guin's science fiction Hainish cycle, *City of Illusions* is the only one set on Earth, seen thousands of years in the future following its takeover by a hostile alien force, with the residual humanity dispersed across several post-technological enclaves.

The recipient was Don Glover, the publications director of the Norwest Science Fiction Society and a significant figure in the Seattle science fiction scene.

*City of Illusions* was Le Guin's first novel issued as an independent paperback; her earlier novels were published dos-à-dos. It was not issued in hardcover until 1975. The cover illustration is by the multiple Hugo Award-winning illustrator Jack Gaughan.

Octavo. Original printed wrappers designed by Jack Gaughan, edges orange. Slight just split at foot of front joint, wrappers a little creased and rubbed, toning at foot of rear wrapper: a very good copy.

**£500** 188010



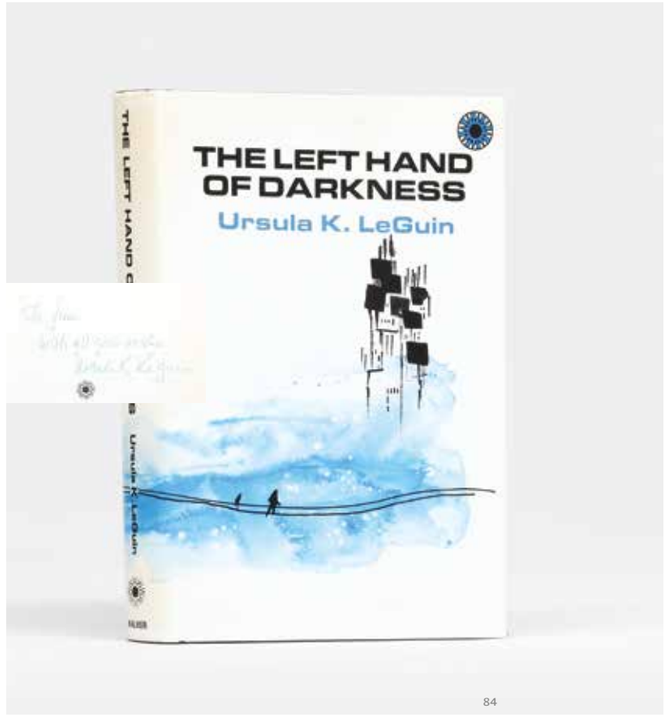
83

84

**LE GUIN, Ursula K.** The Left Hand of Darkness. *New York: Walker and Company, 1969*

"THE ONLY THING THAT MAKES LIFE POSSIBLE IS PERMANENT, INTOLERABLE UNCERTAINTY"

First hardback edition, inscribed by the author on the title page, "To Jim, with all good wishes, Ursula K. Leguin." A pioneering text in feminist science fiction and Le Guin's first major success, the novel won both the Hugo and Nebula awards in 1970, and in 1987 it was ranked by *Locus* magazine as the second most important science fiction novel after Frank Herbert's *Dune*.



84

The fourth book in the Hainish cycle follows the adventures of a solitary interstellar envoy on the icy planet "Winter" among its ambisexual inhabitants.

This hardback edition was published shortly after the Ace paperback. It should not be confused with the Book Club Edition, which has a gutter code on page 213 and "Book Club Edition" printed on the front flap.

Octavo. Original grey boards, spine lettered in black, top edge blue, fore edge untrimmed. With supplied dust jacket. Spine ends bumped, a couple of small indentations to rear cover, minor damp stain to rear free endpaper, ink stamp to top edge; jacket unclipped, minimally toned, small nick to foot of front flap fold, minor marks to rear flap: a very good copy in near-fine jacket.

**£12,500** 192275

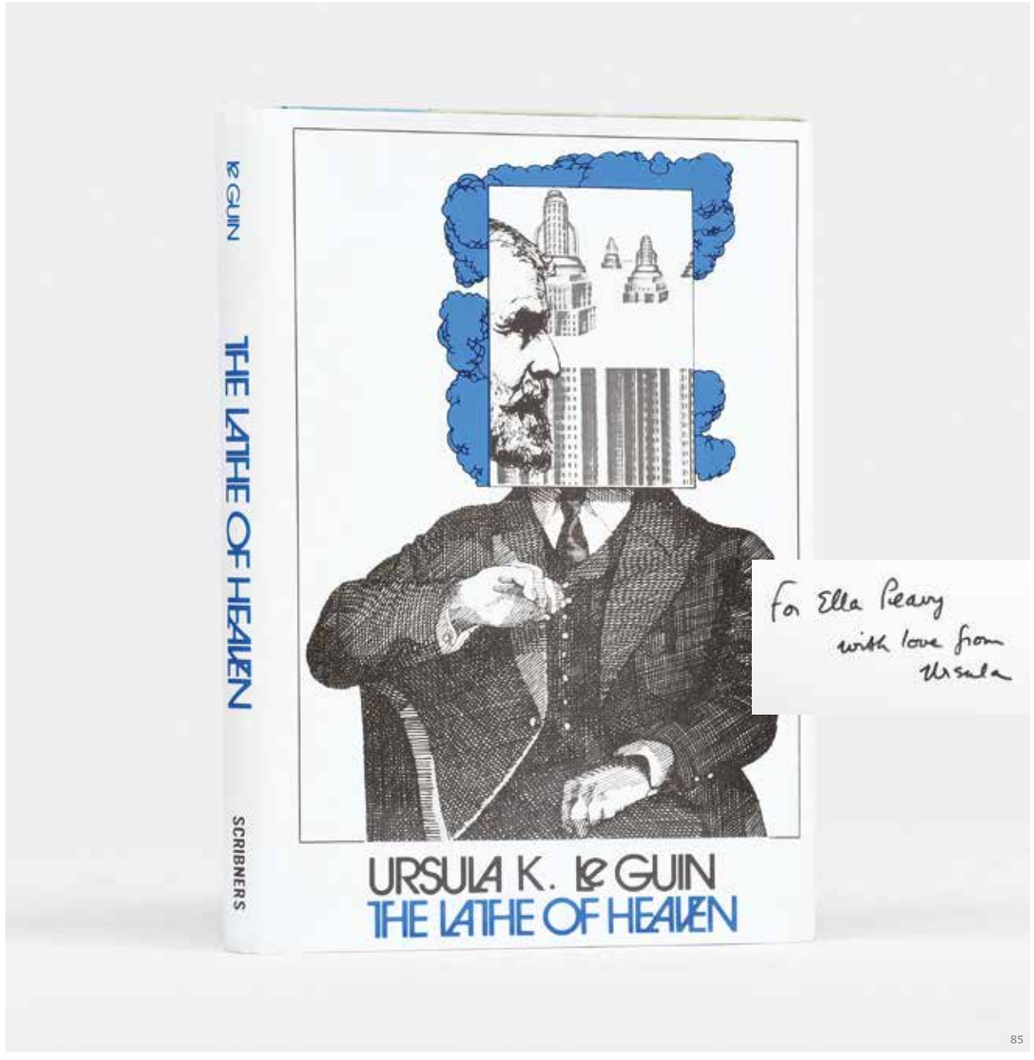
85

**LE GUIN, Ursula K.** The Lathe of Heaven. *New York: Charles Scribner's Sons, 1971*

INSCRIBED TO THE LE GUIN FAMILY MATRIARCH

First edition, presentation copy, inscribed by the author to her mother-in-law on the half-title, "For Ella Peavy, with love from Ursula."

Le Guin's poem "Ella Peavy's Birthday" delightfully celebrates Peavy (1900–1994) as "radiant today and eighty-five" and describes how, at her family party, she "puts on the plastic piggy-snout / and grunts contentedly / above the wrapping-paper ruins, / while the great-grandchildren bounce and fizz / in the fountain of everybody laughing." The poem was published in *Northwest Review* in 1988 and collected in *Wild Oats and Fireweed* the same year.



85

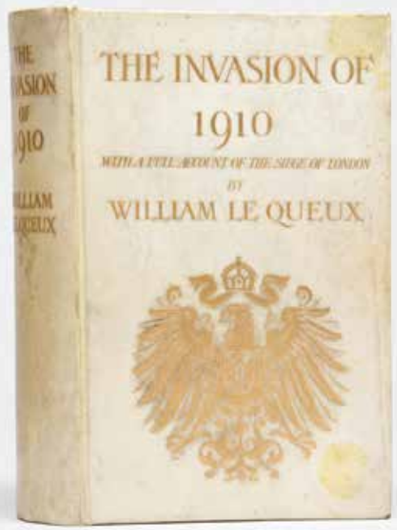
A superb science fiction novel, *The Lathe of Heaven* is set in Le Guin's hometown of Portland, Oregon, projected into the year 2002, in a world beleaguered by food shortages, climate change, and war in the Middle East. The work was serialized in *Amazing Stories* earlier the same year.

Loosely inserted is a 1978 Christmas card, featuring a dragon illustration by Le Guin, inscribed by her husband Charles.

Octavo. Original blue and green boards, spine lettered in gilt, top edge blue. With dust jacket. Housed in a bright blue quarter morocco solander box by the Chelsea Bindery. Lightly bumped and rubbed at extremities, edges slightly foxed, endpapers toned; jacket unclipped, extremities lightly creased: a very good copy in near-fine jacket. ¶ Currey, p. 304; not in Locke.

**£15,000** 175409

85




86

**86**

**LE QUEUX, William.** The Invasion of 1910, With a Full Account of the Siege of London. Naval Chapters by H. W. Wilson. Introductory Letter by Field–Marshal Earl Roberts. *London: Eveleigh Nash, 1906*

IN A RARE PRESENTATION BINDING

First edition, bound for presentation and inscribed by the author on the front free endpaper to his friend George Beeforth. This is the only copy we have encountered in a deluxe presentation binding; the book was issued for sale in red cloth. This prescient work urged the need to prepare for a future war with Germany and remains one of the most famous examples of invasion literature.

Le Queux's inscription reads, "To my friend Geo. L. Beeforth – in whose grounds at 'The Belvedere' Scarboro, much of this work was written as souvenir of many happy hours spent together and many kindnesses I have received. William Le Queux, London 1906."

Beeforth was a prominent local figure in Scarborough. An apprentice bookseller turned art dealer, he was mayor from 1893 to 1894 and magistrate for the North Riding. He was a philanthropist with a love of forestry and opened his famous gardens to visiting workers. Both he and "the beautiful private gardens of Belvedere" make a cameo in Le Queux's novel *Hushed Up* (1911). "In all the North of England there are surely no more beautiful gardens beside the sea than those, and happily their good-natured owner is never averse to granting a stranger permission to visit them" (p. 219).

First serialized in the *Daily Mail*, *The Invasion of 1910* was rewritten by Le Queux as a novel, achieving runaway success.

Octavo. Illustrated with maps in text. Finely bound for the publishers in full vellum, spine and front cover lettered in gilt, gilt crest on front cover, edges gilt. Boards slightly bowed, a few marks, text block a touch foxed: a near-fine copy.

**£2,500** 184067

**87**

**LEARY, Timothy.** Chaos & Cyberculture. *Berkeley: Ronin Publishing, Inc., 1994*

"TO LAURA AND ALDOUS – THANKS FOR ENRICHING MY LIFE"

First edition, presentation copy, movingly inscribed by Leary to Laura Huxley, and to Aldous in memoriam, "To Laura & Aldous – Thanks for enriching my life, Timothy, Oct 95".

The inscription, on the inside of the front wrapper, was written 32 years after Aldous Huxley's death, evidently as an act of homage by Timothy Leary to one of his earliest and most ardent supporters. Huxley was among the first major writers to advocate psychedelic drugs, most notably in *The Doors of Perception*, his account of mescaline. Soon after joining the Department of Psychology at Harvard University, Leary read the book and arranged to meet Huxley during a lecture visit to Massachusetts Institute of Technology. Their encounter led to the Harvard Psilocybin Project, a series of experiments involving psilocybin. Although the project ended in 1962 amid safety concerns, the two remained close. As Huxley lay dying of cancer in 1963, his wife Laura Huxley administered LSD and read from Leary's manuscript of *The Psychedelic Experience*. She remained a friend and advocate of Leary until his death in 1996.

*Chaos & Cyberculture* is a collection essays and interviews investigating technology as, like drugs, a new means and medium through which to experience life. It includes interviews with William S. Burroughs, William Gibson, Winona Ryder (whose father was Leary's personal archivist), and others.

Quarto. Original colour pictorial wrappers. Housed in a custom blue cloth slipcase and chemise. Monochrome illustrations throughout. Extremities a little rubbed, minute creasing to foot of spine, the binding otherwise sharp, internally crisp; a near-fine copy.

**£2,750** 190162

**88**

**LEARY, Timothy, & others.** Terra II: A Way Out. The Starseed Transmission. *San Francisco: Imprinting Press, 1974*

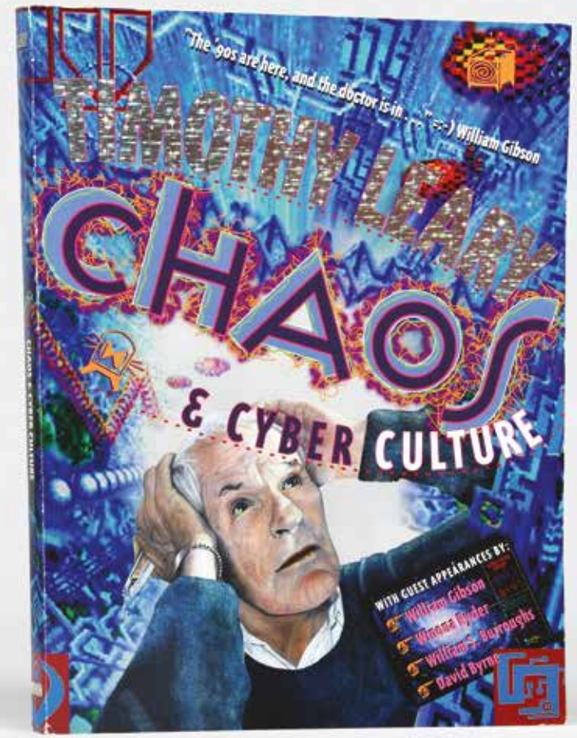
A MANUAL FOR SPACE COLONIZATION WRITTEN IN FOLSOM PRISON

First edition, limited issue, number 803 of a stated 1,000 copies, though less than 900 were actually printed.

Leary produced this book while imprisoned for marijuana possession. It was a collaborative work with Lynn Wayne Benner and was illustrated by Harold W. Olson, both of whom were fellow inmates. This copy is numbered by hand, though not signed by the publisher as the limitation suggests.

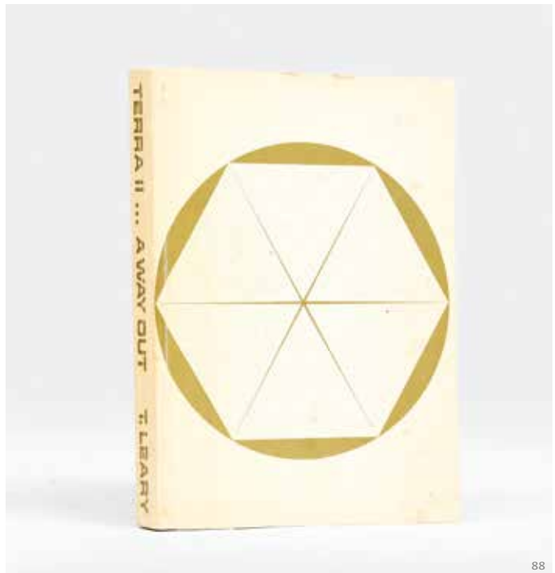
Octavo. Colour frontispiece, illustrations by Harold W. Olson. Green ink underlining on contents page as issued. Original cream wrappers lettered and decorated in gilt, designed by Francis Busco and Dana Reemes. Wrappers a little foxed and marked, creases to spine and head of rear wrapper, small abrasion on title page, offsetting from frontispiece: a very good copy. ¶ Horowitz, Walls, & Smith A16.

**£875** 186523



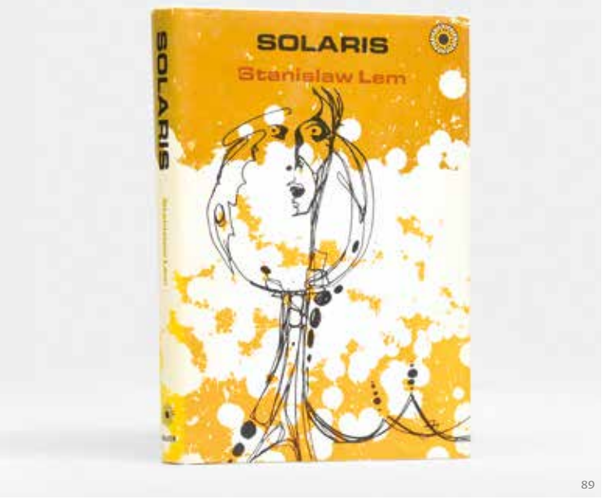

87




88

88




89

89

**LEM, Stanislaw.** Solaris. Translated from the French by Joanna Kilmartin and Steve Cox. Afterword by Darko Suvin. *New York: Walker and Company, 1970*

**"A GOD WHO HAS CREATED CLOCKS, BUT NOT THE TIME THEY MEASURE"**

First edition in English. Set on the Solaris space station and told from the perspective of astronaut-psychologist Kris Kelvin, the novel is considered a classic work of philosophical science fiction.

Originally published in 1961 in Polish, the book was adapted in into the 1972 film of the same name by the Russian director Andrei Tarkovsky. The first UK edition was published the following year by Faber.

Octavo. Original white cloth, spine lettered in black, top edge yellow, rest untrimmed. With dust jacket. Ownership signature of one Kenneth Godwin dated 1971 on front free endpaper. Spine toned, ends bumped, light soiling to boards, contents clean; jacket price-clipped, spine faded, creasing and a couple of nicks to extremities: a very good copy in like jacket. ¶ Barron, *Anatomy of Wonder* 4, 3–115.

**£1,750** 191436

90

**LENORMAND, Marie Anne Adelaide.** Les Souvenirs prophétiques d'une sibylle, sur les causes secretes de son arrestation, le 11 décembre 1809. *Paris: Chez l'auteur, 1814*

**THE NOTORIOUS PROPHETESS**

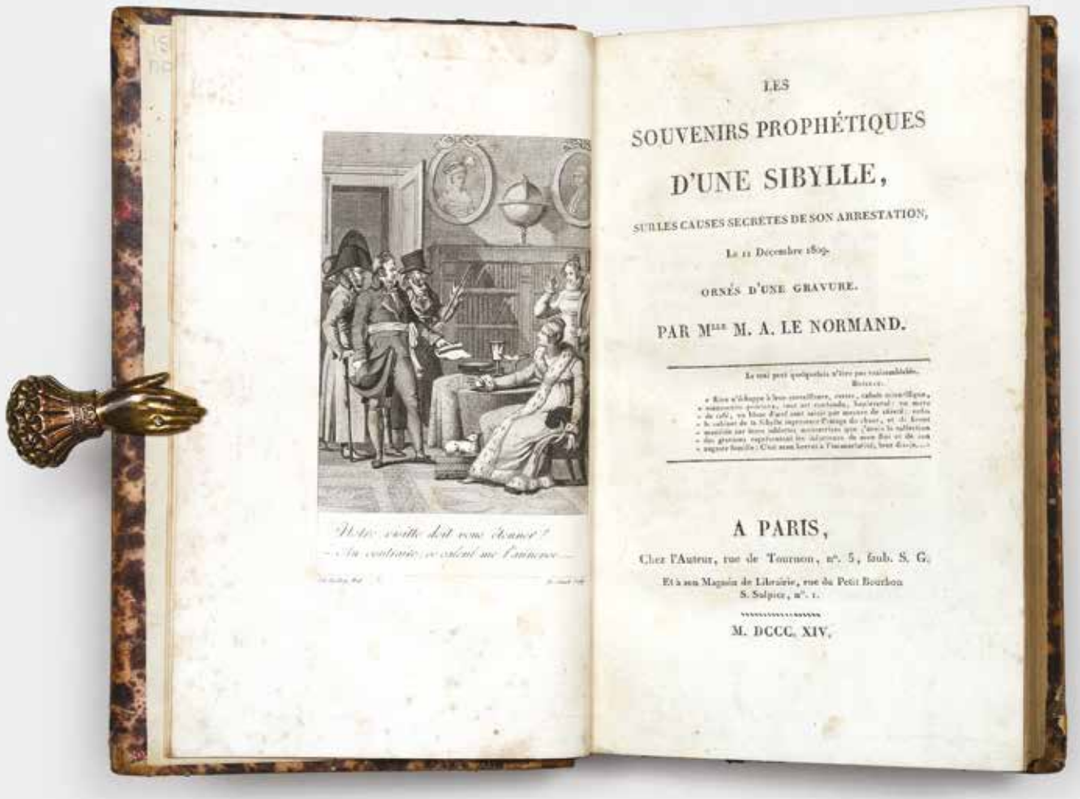
First edition of Lenormand's first book, a hybrid memoir and occult manual that transformed a celebrated fortune-teller into a publishing phenomenon. Ostensibly an account of her arrest in December 1809, the work ranges widely across divination, ancient magic, and the use and interpretation of grimoires.

Marie Anne Adelaide Lenormand (1772–1843) was the most famous cartomancer of post-Revolutionary France. Working in Paris for more than 40 years, she advised both residents and foreign visitors; her clients reportedly included Alexander I of Russia, Louis XVIII, and the Empress Josephine, whose marriage to a "great man" she claimed to have foretold in 1794. Lenormand employed the Etteilla deck alongside palmistry and other occult techniques, and her growing celebrity repeatedly drew her into political controversy and periods of detention, each of which she treated as confirmation rather than refutation of her powers.

The success of this debut established the pattern of her later career. Lenormand went on to publish further memoirs, political prophecies, recollections of Josephine, and occult writings, becoming one of the earliest modern examples of the professional clairvoyant as public author. Napoleon, when asked in exile for his opinion of religion, is supposed to have remarked: "Man has need of something wonderful. It is better for him to seek it in religion than in Mlle le Normand" (O'Meara, p. 444).

Octavo (200 × 128 mm). Engraved frontispiece. Contemporary brown calf spine, lettered in gilt on black calf label, marbled boards, edges speckled grey. Prior bookseller's description pencilled to front free endpaper. Bumps and wear to extremities, presenting well, corners sometime refurbished, spot of worming to foot of spine, inner hinges superficially split, but firm, sporadic foxing, corners of final leaves a little dog-eared: remaining a very good copy. ¶ Caillet, II-6517. Barry E. O'Meara, *Napoleon in Exile; or, a Voice from St. Helena*, 1822.

**£2,500** 151290


LES

SOUVENIRS PROPHÉTIQUES

D'UNE SIBYLLE,

SUR LES CAUSES SECRÈTES DE SON ARRESTATION,

Le 11 Décembre 1809.

ORNÉS D'UNE GRAVURE.

PAR Mlle M. A. LE NORMAND.

A PARIS,

Chez l'Auteur, rue de Tournon, n°. 5, faub. S. G.

Et à son Magasin de Librairie, rue du Petit Bourbon S. Sulpice, n°. 1.

M. DCCC. XIV.

90

91

91

**LENORMAND, Marie Anne Adelaide.** La Sibylle au congrès d'Aix-la-Chapelle, suivi d'un coup-d'œil sur celui de Carlsbad. *Paris: chez l'auteur, 1819*

**PROPHECIES IN THE WAKE OF WATERLOO**

First edition, scarce in the original wrappers, of Lenormand's ambitious memoir and prophetic work, issued at the height of her notoriety and leading to her second arrest. Alongside reflections on contemporary politics and a visit to the battlefield of Waterloo, Lenormand presents a visionary account of Europe's future; the plates depict a coming war among the European states culminating in the rise of a Christian Emperor and his invasion of the Muslim world.

By 1819 Lenormand had become one of the best-known prophetic voices in Europe, combining political commentary with divinatory authority. Her books blurred memoir, prediction, and current affairs, allowing readers to interpret recent events through an occult framework while anticipating those still to come.

Lenormand's reputation long outlived her. After her death in 1843, publishers rapidly appropriated her name for commercial tarot decks. The earliest, "Le Grand Jeu de Mlle. Lenormand", issued by Grimaud in 1845, was devised not by Lenormand herself but by a Madame Breteau, who claimed to have been her pupil. Their relation to Lenormand's own practice remains uncertain: her personal cards reportedly passed to her nephew and were destroyed together with much of her occult collection. Nevertheless, Lenormand decks became one of the most enduring traditions in cartomancy and remain widely used today.

Octavo. Frontispiece, 6 plates. Original blue paper wrappers, spine lettered in black, covers printed in black within decorative frames. Front wrapper neatly reattached, spine toned and chipped, a little loss to paper, wrappers faintly soiled, rust marks to outer leaves, affecting frontispiece, closed tear near gutter of p. 249: a well-conserved copy. ¶ Barry E. O'Meara, *Napoleon in Exile; or, a Voice from St. Helena*, 1822.

**£1,000** 161249

91

92

**LILLY, William, & others.** Catastrophe Mundi, or Merlin Reviv'd, in a Discourse of Prophecies & Predictions, and their Remarkable Accomplishment. *London: John How & Thomas Malthus, 1683*

VISIONS OF DOOM

First edition, rare with the complete suite of woodcuts. This collection of apocalyptic prophecies reprints William Lilly's enigmatic series of hieroglyphic illustrations alongside predictions from other English and European authors. This copy is from the library of the occult enthusiast and poetess Ermengarda Greville-Nugent (c. 1861–1949), and has her ownership inscription on the title page.

This edition was compiled by an anonymous admirer ("A Learned Pen") of William Lilly, intended as a rebuttal to his plagiarists – most notably the astrologer John Holwell, who had published a book of the same title the year before that misattributed Lilly's hieroglyphics to Nostradamus.

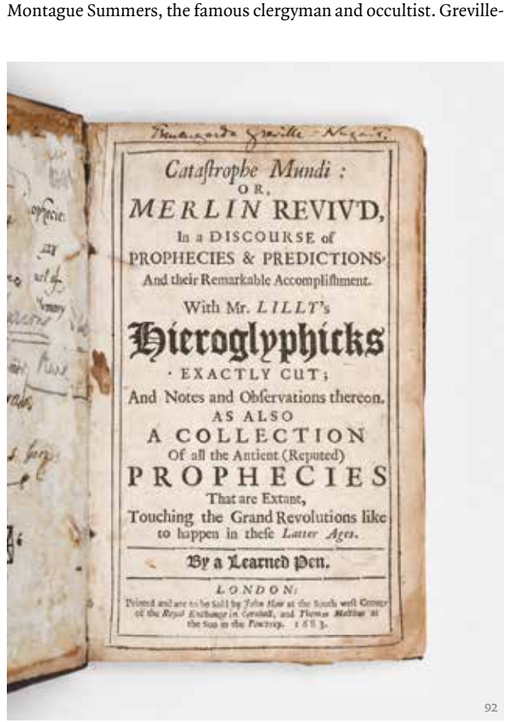
The hieroglyphics were published as an appendix to his *Monarchy or No Monarchy* (1651). Among them is the image of a city in flame, which caused Lilly considerable trouble after the Great Fire of London in 1666. Following the woodcuts, this edition includes a discussion on hieroglyphs, their origin in Egypt, and their symbolic meanings (e.g. grasshopper = priest, mole = prophet; tiger = revenge). Appended are prophecies by Rabbi Elias, Asteldius, Cornelius Gemma, Tycho Brahe, Paul Grebner, and Gildas the Scot, many printed in the original Latin and followed by an English translation.

Ermengarda Greville-Nugent was a prominent neo-Jacobite and the founder of the Anglican Catholic Society of King Charles the Martyr in London in 1894. In the 1930s, her private chaplain was Montague Summers, the famous clergyman and occultist. Greville-Nugent published articles about dreams, prodigies, and visions in spiritualist magazines such as *Borderland* and *The Occult Review*, and wrote other works, including a collection of poems in 1884.

ESTC records a variant of this edition with "by John How at the Seven Stars at the south . . . " in the imprint on the title page.

Small octavo (146 × 92 mm), pp. [6], 56, 59–123, [1], with error in pagination and without D1 as per ESTC R231167. With 17 woodcut plates. Title page within ruled border, headpiece. Contemporary sheep, smooth spine divided by blind rules, covers ruled in blind, board edges tooled in blind. Housed in a black cloth flat-back box by the Chelsea Bindery. Label sometime removed from front pastedown, revealing near-contemporary and later manuscript calculations and horoscope chart, a few annotations in text. Head of spine discreetly repaired, spots of loss at extremities, inner hinges cracked and two initial leaves partly detached at head, all firm, ink splash to fore edge, lower corner of p. 29 torn with partial loss of illustration, short closed tears to a few leaves, contents toned with the occasional mark. A good, well-thumbed copy. ¶ Cantamessa 4581; ESTC R231167; Gardner 689; Hazlitt, p. 160.

**£6,500** 182606



92

92

93

**LIU, Cixin.** The Three-Body Problem; The Dark Forest; Death's End. Translated by Liu Ken and Joel Martinsen. *New York: Tor, 2014–15–16*

A TWICE-SIGNED SET

First editions in English, all volumes signed by the author, and the two volumes translated by Ken Liu additionally signed by him. *The Dark Forest* was translated by Joel Martinsen.

The initial instalment in the *Remembrance of Earth's Past* trilogy was the first work in translation to win the Hugo Award. Liu Cixin has outsold all other modern Chinese authors of science fiction combined, and he expanded his reach to anglophone audiences through these translations and the Netflix adaptation of 2024.

The trilogy "is a deeply inventive exercise in world-building, in which a secret Mao-era project to search for extraterrestrial intelligence makes disastrous first contact with a totalitarian government orbiting Alpha Centauri" (SFE). The first instalment was serialized in *Kehuan shijie* (*Science Fiction World*) in 2006 prior to publication in book form in 2008.

Octavo. Decorative title and chapter pages. Original blue, brown, and black boards. With dust jackets. Bumps to spine ends and head of vol. 1 front cover, remainder mark to vol. 3 top edge; jackets unclipped, slight creasing, couple of nicks and one closed tear, bright examples: a very good set in like jackets.

**£7,500** 192196

93

94

**MADDEN, Samuel (attrib.).** The Reign of George VI. *London: for W. Nichol, 1763*

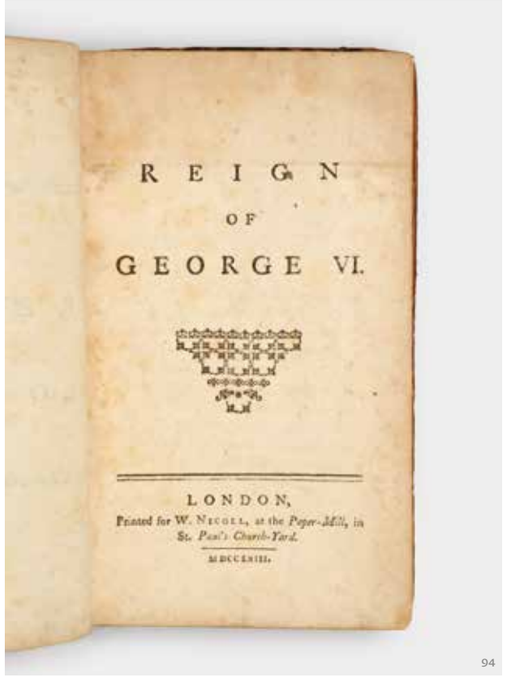
AN 18TH-CENTURY FORECAST OF 20TH-CENTURY WAR

First edition of this scarce futuristic novel. "Uncanny in its choice of dates and in its prediction of the emergence of Russia and the United States as world powers, it describes a war between Britain and Russia (1900–01) which escalates into a world war between the British Empire and a coalition of Russia and France (1917–20) who between them have occupied much of Europe" (Howgego).

The anonymous novel has sometimes been attributed to the Irish writer Samuel Madden, though only because that shares its futuristic concept with Madden's earlier work, *Memoirs of the Twentieth Century* (1733), and, as Howgego remarks, other than these two and Mercier's *L'An 2440* (1771), "futuristic works of this character were virtually unknown to 18th-century readers."

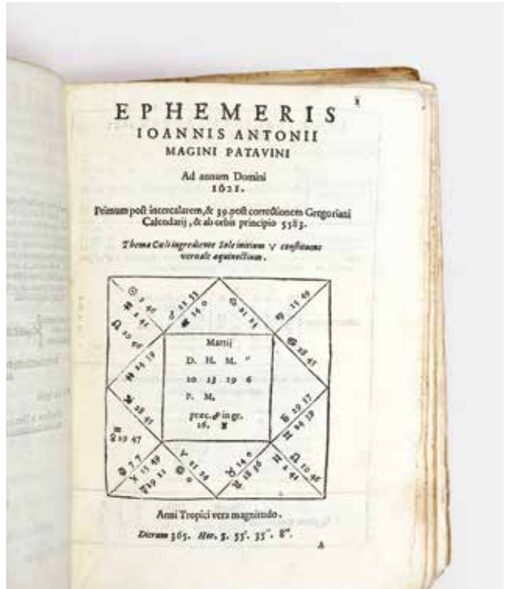
Duodecimo, pp. xxi, [1], 192; sig. A12 folded back to form initial blank. Contemporary mottled calf. Spine chipped at head and tail, joints cracked but held by cords, title leaf repaired at head with loss of first word "The", a few minor marks, a good copy. ¶ Howgego, *Imaginary Voyages and Invented Worlds*, M4; not in Halkett.

**£2,500** 87375



94

95




95

**95**

**MAGINI, Giovanni Antonio.** Ephemerides coelestium motuum ab anno Domini 1608 usque ad annum 1630. *Venice, Heirs of Damiano Zenari, 1607–09*

**"THE ITALIAN PROPHECIER"**

An uncommon edition of Magini's ephemerides for the years 1608–30, expanding his publication of 1599 – here partially reprinted in Volume I – with two supplementary volumes. Complete copies of early almanacs in such clean condition are scarce, as these popular books were often misused. This exceptionally fresh example has pertinent annotations, and a loosely inserted manuscript horoscope chart.

Giovanni Antonio Magini (1555–1617) was a prominent Italian astronomer, cartographer, and professor of mathematics in Bologna, a chair for which he was preferred over Galileo in 1588. An admirer of Copernicus and a long-time correspondent of Brahe and Kepler, he proposed his own geocentric theory in 1589. His ephemerides – tables providing the position of celestial bodies in the sky at regular time intervals in the future – were first published in 1580, then periodically updated with new volumes. These works gained him international fame as an astrologer; during his life and well after his death, English and German almanacs were published under his name, and he was known as "The Italian prophecier."

The present edition comprises three books, which also circulated as separate works, respectively containing the ephemerides for the years 1608–10, 1611–19, and 1620–30. Magini's introductory treatises each explain the principles of astrology and astronomy, describing the movement of the planets, the fixed stars, provide tables with the longitude and latitude of major cities, and show with illustrations how to cast astrological charts or "figurae coeli."

Inserted in this copy is an interesting manuscript example of a chart, most likely a birth chart, neatly sketched by a near-contemporary owner of this book. The diagram, with date and time shown in both civic ("horologium") and astronomical time format ("post meridiem"), traces the position of the planets at 9:30 (civic time) on 10 May 1652.

Notable are also Magini's supplementary contributions, here bound in book I, on astronomy as applied to agriculture and navigation, and on meteorology, the latter describing winds and discussing the variable influence of the planets, sun, moon, and constellations on the weather. In the margins of the astronomical tables for the year 1612, an early owner recorded – or perhaps predicted – the meteorological conditions of a few days: for example, "sereno" (clear), "pioggia" (rain), "nibia" (fog), "freddo" (cold).

Quarto (212 × 153 mm) in eights, in 3 parts with separate title pages and pagination. Printer device to title pages and verso of last leaf in vol. II, woodcut floriated and historiated initials, head- and tailpieces, numerous woodcut astrological diagrams, illustrations of the Sun, Moon, and the eclipses. Contemporary limp vellum, spine with early manuscript calligraphic title and shelfmarks, old label at foot, traces of ties. With loosely inserted near-contemporary astrological chart inked on a piece of paper, sporadic contemporary marginalia in Italian vernacular, some suggesting corrections to the printed text. Vellum a little soiled and creased, spine with small cracks at cords but holding well, ink smudges to a few leaves in vol. III, small early repairs to tears in margin of two leaves in vol. II and III, both without loss of text, intermittent marginal damp stains and occasional marks to contents, but an exceptionally crisp and clean copy overall. ¶ USTC 4025638; Cantamessa 4745; Houzeau-Lancaster 14859.

**£2,500** 157931



**96**

**MARINETTI, F. T.** Les Mots en Liberté Futuristes. *Milan: Edizioni Futuriste di Poesia, 1919*

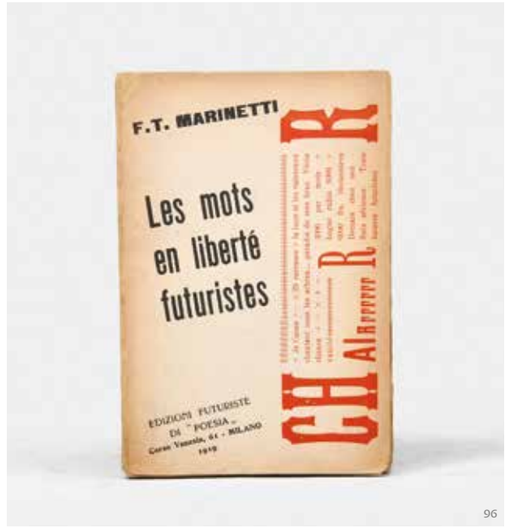
**CREATING THE LANGUAGE OF THE FUTURE**

First edition, a milestone manifesto rallying for the development of a Futurist language, free from the constraints of punctuation and linear writing.

This copy has the ink stamp address of Marinetti's home and the headquarters of the Futurist movement on the rear wrapper: "F. T. Marinetti. Direzione Movimento Futurista. Milano – Corso Venezia, 61."

Octavo. Typographic constructions, 4 folding plates. Original tan wrappers printed in black and red, professionally rebacked, all edges uncut. Toned and brittle, wrappers chipped and with a couple of short closed tear at foot of back wrapper, a very good copy of a fragile publication.

**£850** 120879




96

**97**

**MERCIER, Louis-Sébastien.** Memoirs of the Year Two Thousand Five Hundred. Translated from the French by W. Hooper MD. *London: printed for G. Robinson, 1772*

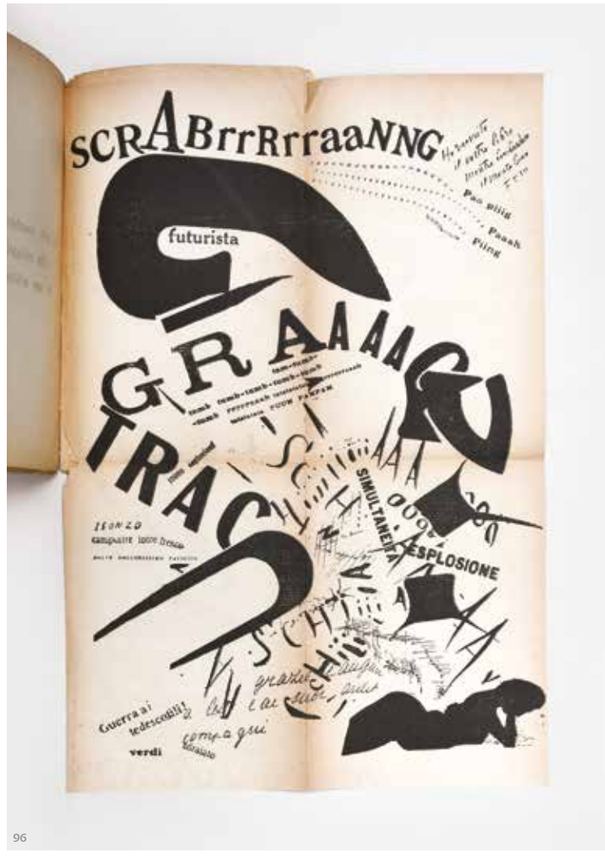
**THE FIRST UTOPIAN FICTION SET IN THE FAR FUTURE**

First edition in English, rare in commerce, of Mercier's utopian vision of a secular, liberal, pacifist future France. It was banned in France and Spain and put on the Inquisition's list of banned books. Hugely popular at the time, it has only recently been reappraised as a landmark work of proto-science fiction.

2 vols, duodecimo (163 × 103 mm). Contemporary red quarter roan, spine lettered and ruled in gilt, marbled sides. Spines darkened, endpapers renewed, repairs to gutters of title pages and final page of vol. 1, mark to title pages where overslip sometime removed: a very good set. ¶ Everett C. Wilkie Jr., "Mercier's 'L'An 2440': Its publishing history during the author's lifetime", *Harvard Library Bulletin*, XXXII, Winter 1984.

**£3,750** 192732

97




96

98

98

**MILLER, Henry.** Unpublished typescript essay, "Looking Down from the Empire State". *1930s*

AMERICA'S IVORY TOWER

A satirical unpublished essay from the perspective of an enthusiastic future tour guide for the Empire State Building, with several hand corrections by Miller.

The Empire State Building was finished in spring 1931. Miller was skeptical of the project and viewed it as a grotesque, sterile imitation of European cathedrals. This essay contains similar elements to his brutal attack on American culture, *The Air-Conditioned Nightmare* (1945). Miller imagines the Empire State Building finally teetering at a monstrous 563 floors, "all in pure ivory", which has seen "8,765,492,583 visitors to the mooring mast, all of them equipped with parachutes and false teeth." His tour guide is a wide-eyed convert to the building's magnificence, proudly describing its staff of janitors ("who comprise a force slightly larger than the standing armies of Europe, are equipped with hole-proof socks and bullet-proof jock straps"), traffic cops ("who wear white silk corduroys"), and specially trained canaries, who perch in platinum and gold cages on the exterior of the building and have been specially trained to warble at onlookers "to restore the sense of time which is apt to be lost when the human organism is subjected to the unreality of impossible altitudes."

There is an extraordinary gift shop "where you may find every bauble and trinket known to civilized man", including figurines made entirely from Wrigley's chewing gum and postcards showing all angles of every building in New York "regardless of size or content." In the event that the Empire State Building no longer houses commercial and financial headquarters, the munificent investors have planned for it to be turned over to the municipality of the city as a large-scale recreation centre, replete with "bowling alleys, billiard tables, swimming pools, radios, squash courts, rowing machines, etc."

Miller concludes his piece with the bedazzlement of the Statue of Liberty, which is to be "scraped and varnished and from the neck up studded with precious stones which will gleam in the night."

Typescript, 7 leaves., typed one side only, address of Miller's New York agent Madeline Boyd on title leaf. Creased where folded and a little from handling, title leaf slightly chipped at extremities, indent and slight rust mark where previously paperclipped: well preserved.

**£3,750** 191598

99

**MILLER, Henry.** A Canticle for Leibowitz. In: *The Magazine of Fantasy and Science Fiction. New York: The Magazine of Fantasy and Science Fiction, 1955–57*

First appearance in print of the short stories that became *A Canticle for Leibowitz*, in issues of *Fantasy and Science Fiction*. "A Canticle for Leibowitz", "A Light Has Risen", and "The Last Canticle" were published in book form in 1959, and won Miller the 1961 Hugo Award.

Miller's novel is set in a post-apocalyptic America, in which nuclear war has erased nearly all scientific progress. We are introduced to an order of monks who revere the technicians of old, and attempt to reconstruct their electronic schematics as illuminated manuscripts. Miller jumps forward about 600 years between each story, greatly expanding his exploration of science and faith.

3 issues, octavo. Original illustrated wrappers. Minor rubbing to spine ends, toning to pulp paper stock as expected, faint annotation to cover of '56 issue, price stamps to top edge of '57 issue and short closed tear to head of rear wrapper. A near-fine set.

**£750** 189651

99

100

**MILLER, Walter M.** A Canticle for Leibowitz. *Philadelphia: J. B. Lippincott Company, 1960*

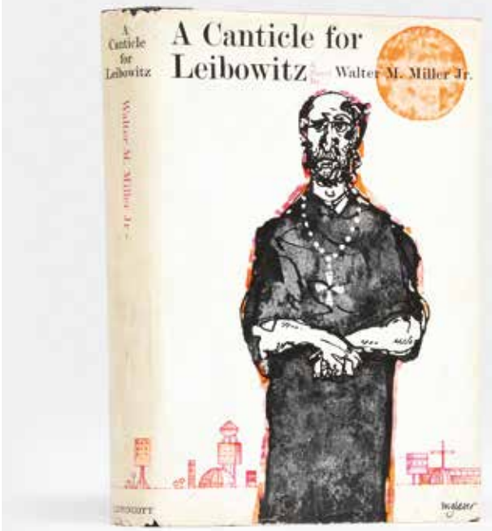
"ARE WE DOOMED TO IT, LORD, CHAINED TO THE PENDULUM OF OUR OWN MAD CLOCKWORK, HELPLESS TO HALT ITS SWING?"

First edition of Miller's post-apocalyptic novel, set in a distant future after nuclear war where a monastic order preserves fragments of lost scientific knowledge.

The story was originally published in three parts in the *Magazine of Fantasy & Science Fiction* (1955–1957), which later became the opening section of the book. The work reflects Miller's wartime experience and his later conversion to Catholicism, and it received the 1961 Hugo Award for Best Novel.

Octavo. Original black quarter cloth, spine lettered in pink, pink sides, illustration of monastery on front cover in black. With dust jacket. Spine bumped, minor wear to edges; jacket unclipped, a little creased and soiled, hint of toning to spine, small chips to edges, splash mark on verso: a very good copy in like jacket.

**£2,250** 189044




100

101

**MOORE, Alan, & David Lloyd.** V for Vendetta. *New York: DC Comics, 1988–89*

First complete run of *V for Vendetta*. Alan Moore penned this satire in Thatcher's England during the Cold War, imagining a near-future London ruled by the fascist Norsefire party.

The first 12 chapters were serialized in black and white in *Warrior* from 1982 to 1985. However, the British anthology comic series was cancelled in 1985 before the story was concluded. DC re-published the first chapters in colour and Moore's then-unpublished conclusion from September 1988 to May 1989.

10 vols, quarto. Colour illustrations throughout. Original illustrated wrappers, wire-stitched. A few negligible creases to spines, else a fine set.

**£375** 192750

101

102

102

**OLD BELIEVERS.** Revelation, with the Commentary of Archbishop Andreas of Caesarea. *[Russia: first half of the 19th century]*

**"AND GREAT BABYLON CAME IN REMEMBRANCE BEFORE GOD, TO GIVE UNTO HER THE CUP OF THE WINE OF THE FIERCENESS OF HIS WRATH"**

A finely illustrated Old Believers Apocalypse with the commentary of Andreas of Caesarea, with numerous striking images prophesying the divine destruction to be imminently wrought upon human civilization and the created world.

The community of the Old Believers (Raskolniki) developed after the religious reforms introduced by Patriarch Nikon in 1652; they opposed an alignment with the Greek Orthodox church in favour of the old Russian ritual. In the late 17th century, Old Believers were increasingly persecuted by the authorities, forming remote communities in the outskirts of Russia, especially the north.

Their book culture "inherited and developed . . .the aesthetic perception of the book as a synthesis of the arts – verbal, visual, and sometimes musical" (Medvedeva, p. 70). As they saw printing itself "as a symbol of detested Tsarist authority" (Carey, p. 207), the more prosperous members of the communities patronised the production of finely illustrated and bound manuscripts, inspired by European prints and religious iconography imported into Russia during the reign of Peter the Great.

The Apocalypse was a favoured subject for Old Believers manuscripts, generally accompanied by the six-century commentary of Archbishop Andreas of Caesarea. Old Believers' illumination portrayed the community's millenarian stance as a blend of European influences such as Dürer, Cranach, and Holbein, and the Byzantine-Slavonic tradition. The result is a unique expressionist palette and the vivid representations of demons, Satan, and the Antichrist, for which their work is renowned.

ORACVLA METRICA
IOVIS, APOLLINIS, HECATES, SERAPIDIS, ET ALIORVM
deorum ac vatum tam vicorum quam feminarum,
A Ioanne Opsopoeo collecta.
ITEM
ASTRAMPSYCHI ONEIROcritica à Ios. Scaligero digesta & calligata.
GRÆCE ET LATINE.
PARISIIS,

103

Folio (340 × 210 mm), manuscript on wove paper. Ff. 252, 21 lines in Cyrillic half-uncial. Rubricated headings, decorated headpieces in colour wash, 72 full-page miniatures in colour wash. Contemporary Russian calf over bevelled wooden boards, two brass clasps, covers blind-tooled to a panel design, outer border with blind roll of interlacing palmettes, central panel of front cover with lozenge-shaped centrepiece and stamps at head and foot, central panel of rear cover with grille-de-St-Laurent motif. Provenance: Sam Fogg, London, June 1995 – Martin Schøyen. Rebacked, extremities repaired, covers rubbed, contents toned, light marginal waterstaining and finger-soiling, some minor repair or tearing mainly to blank margins or blank verso of miniatures, occasionally touching text or illustration, a couple of headpieces a bit trimmed, edges of last few leaves frayed: a very good example. ¶ F. Carey, *The Apocalypse and The Shape of Things To Come*, 1999, pp. 206–7 (this copy); N. I. Medvedeva, "Repertuar staroobrjadcheskoj rukopisnoj knigi v Rossii: XVIII–XX vv.", *Vestnik SPbGIK*, vol. 17, 2013; D. Rogers, *The Old Faith and the Russian Land*, 2010.

**£30,000** 185691

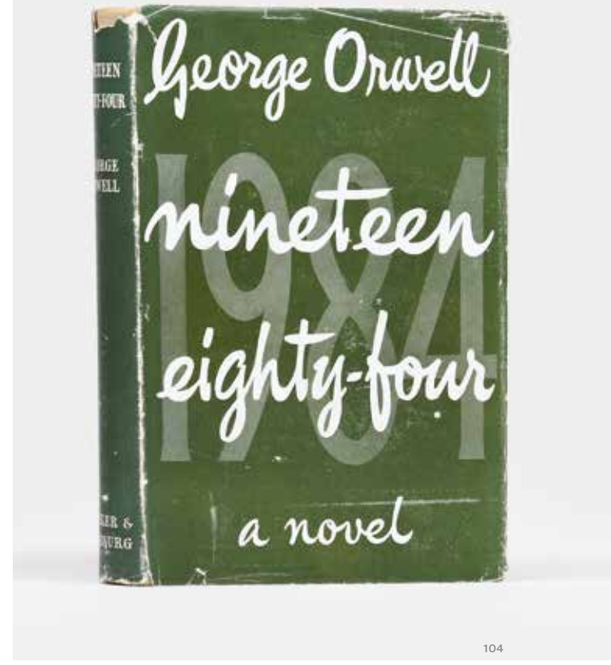
103

**OPSOPOEUS, Johannes (ed).** Oracula metrica Iovis, Apollinis, Hecates, Serapidis, et al . . . *Paris: Compagnie de la Grand-Navire [Jacques Du Puis], 1607*

A collection of verse prophecies by the most important oracles of ancient Greece and Rome. The work was edited by the philologist Johannes Opsopoeus and first published in 1589 as part his collected edition of the Sibylline oracles. It was reprinted in the same work in 1599 and 1607, but also circulated separately.

Octavo (177 × 108 mm), pp. xxiiii (i.e. xx, mispaginated), 114, [6]. Woodcut printer's device on title page. Later vellum over boards, edges sprinkled red. Covers bowed and marked, turn-ins lifting slightly from pastedowns, a couple of leaves lightly foxed. A very good copy. ¶ Caillet 10179. Lynn Thorndike, A *History of Magic and Experimental Science*, vol. VI, 1966, p. 492.

**£750** 191768




104

104

**ORWELL, George.** Nineteen Eighty-Four. A Novel. *London: Secker & Warburg, 1949*

**"WHO CONTROLS THE PAST CONTROLS THE FUTURE"**

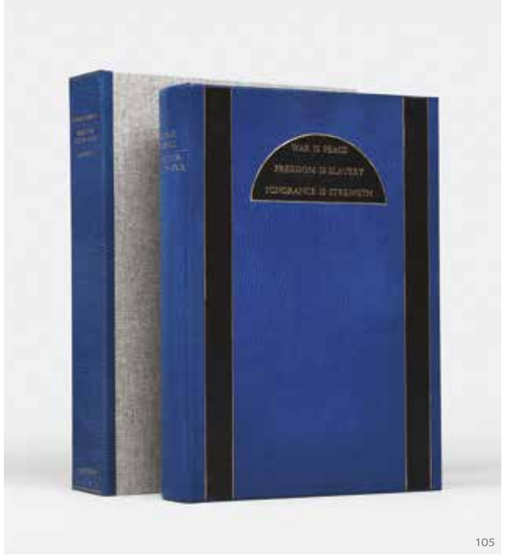
First edition, in the green jacket. Warning against totalitarianism in any guise, Orwell's final book has exerted a monumental impact on political consciousness and on the English language, coining terms such as "double think" and "Big Brother."

"No novel of the past century has had more influence than George Orwell's 1984. The title, the adjectival form of the author's last name, the vocabulary of the all-powerful party . . . It's almost impossible to talk about propaganda, surveillance, authoritarian politics, or pervasions of truth without dropping a reference to 1984" (Packer).

The first impression was issued in either green or red jackets simultaneously; judging from surviving examples, this was done in proportions of about two green to one red.

Octavo. Original green cloth, spine lettering and top edge red. With green dust jacket. "H.12" stamp on rear pastedown. Spine slightly leaning and faded, faint splash marks to bottom edge, contents unaffected and clean; rubbing to unclipped jacket, chips to ends and corners, a couple of closed tears and tiny punctures, still bright: a very good copy in like jacket. ¶ Fenwick A12a. George Packer, "Doublethink Is Stronger Than Orwell Imagined", *The Atlantic*, July 2019.

**£10,000** 190451




105

106

105

**ORWELL, George.** Nineteen Eighty-Four. The facsimile of the extant manuscript. *Weston, Massachusetts: M&S Press, 1984*

**"WAR IS PEACE. FREEDOM IS SLAVERY. IGNORANCE IS STRENGTH"**

First edition, number 43 of 55 deluxe copies (from a total edition of 330 copies) specially bound by the Grey Parrot bindery quoting the infamous slogans of The Party on the front cover. Published in 1984, this sumptuous privately printed edition presents in facsimile all that survives of the preliminary draft versions of *Nineteen Eight-Four*, a manuscript described by Sonia Orwell as "the only MS of any of George's books in existence."

Orwell's classic work of dystopian fiction was begun in 1946 and composed in four stages. The extant manuscript provides the narrative of *Nineteen Eighty-Four* in outline from the beginning almost to the conclusion, with some gaps. As noted by Peter Davison in his introduction to this edition, "despite all the rewriting revealed by this facsimile, it is remarkable how closely what has survived adheres to the main sweep of the narrative of *Nineteen Eighty-Four*. All the principal features, except the appendix on Newspeak, are present, suggesting that the story had been pretty fully formed in Orwell's mind by the time he sat down to write it."

In 1952 Sonia Orwell donated the manuscript for a charity auction at Christie's. It sold to Scribner's of New York, who then arranged a sale to a collector in Kansas. Scribner's handled the manuscript again in 1969 when it was sold to Daniel G. Siegel. It is now at Brown University Library.

This privately printed limited edition was limited to 330 copies, of which there were two issues: 275 copies with morocco-backed marbled boards and 55 copies, described as "special copies", that are bound in full morocco by the Gray Parrot bindery and in a folding box. The present copy is from the smaller deluxe issue, the only one with the party slogans incorporated into the binding. The volume comprises a preface by Daniel G. Siegel, an introduction by Peter Davison, 190 colour facsimile illustrations, and a full transcript of Orwell's manuscript.

Folio. With 190 colour facsimile illustrations. Original blue morocco with black onlays by Gray Parrot, Easthampton, spine lettered in gilt, panel to front cover with lettering "War is Peace, Freedom is Slavery, Ignorance is Strength" in gilt. Light grey endpapers. Housed in original blue morocco-backed grey cloth folding box with spine lettered in gilt. Fine condition. Presented in original numbered cardboard carton.

**£2,000** 157728

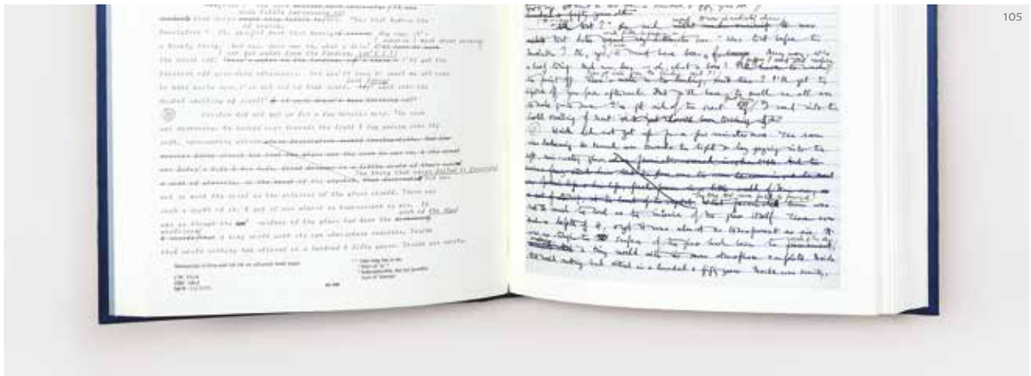
106

**ORWELL, George.** Nineteen Eighty-Four. The facsimile of the extant manuscript. *Weston, Massachusetts: M&S Press, 1984*

First edition, one of 275 deluxe copies (from a total edition of 330 copies) specially bound by the Grey Parrot bindery.

Folio. 190 colour facsimile illustrations. Original blue quarter morocco by Grey Parrot, Easthampton, spine lettered in gilt, marbled boards, light grey endpapers. Housed in original grey cloth slipcase. Fine condition. Presented in original numbered cardboard carton.

**£650** 168588



105

107

107

**SAN FRANCISCO ORACLE.** Harbinger. *Middletown, California: Harbinger, [July] 1968*

**"PEACE AND LOVE TO ALL SENTIENT BEINGS"**

A rare one-shot psychedelic publication by the creators of the *San Francisco Oracle*, with contributions from Alan Watts, Timothy Leary, and Michael Hollingshead. Published shortly after the *Oracle* folded, *Harbinger* is the coda to one of the most exciting publications to come out of the psychedelic revolution.

The *Oracle* was an underground newspaper published between 1966 and 1968 in Haight-Ashbury. It celebrated LSD and chemically altered states, presenting pro-drug essays and poems in a swirling kaleidoscope of colour. Its founders included Allen Cohen and Michael Bowen. After the paper folded, the *Oracle* staff relocated to Middletown, California, where they produced this, their final publication. It includes Alan Watts's essay, "Psychedelics and Religious Experience", Michael Hollingshead's poem, "Lightshow", and Timothy Leary's pro-hippie tract on "Government Violations and the Non-Violent Hippies."

Broadsheet newspaper (385 × 290 mm), pp. 24. Wrappers and contents printed and illustrated in psychedelic colours. Horizontal crease from folding, a few spots to edges, else beautifully bright and well-preserved: a fine copy.

**£2,750** 174227

108

108

**SCOTT, Ridley, & others.** *Alien*, original screenplay.

"THE NOSTROMO – SUNSET. ATMOSPHERE TURNING THE COLOR OF BLOOD"

Draft screenplay for Ridley Scott's *Alien* (1979), with the designation "43" in blue ink manuscript to verso of final leaves, and additional story notes. The *Alien* screenplay is renowned for its slight prose, dialogue, and tight pacing. The literary influence is evident from the inclusion of an Auden quote on the first leaf: "Science fiction plucks from within us our deepest fears and hopes then shows them to us in rough disguise: the monster and the rocket."

Although the script is credited to the producers and screenwriters of Brandywine productions, David Glier and Walter Hill, the story began with the screenwriter Dan O'Bannon, who is now widely considered the key author. He is given a story credit on the title page, alongside his friend Ronald Shusset, who contributed to *Alien* early on when O'Bannon crashed on his couch between jobs.

The script development process for *Alien* was notoriously fraught. The screenplay went through at least 8 revisions in 1978, even during production. This copy, undated, is likely a draft written after the Hill and Giler edits, but before O'Bannon returned to perform final revisions in July.

O'Bannon wanted to pen a space-horror and for the creature of the piece, wanted a monster in the style of H. R. Giger, having met the artist during pre-production for Alejandro Jodorowsky's ill-fated adaptation of *Dune*. O'Bannon's narrative influences were wide. Over the years he has referenced a wide swathe of science fiction authors including Simak, José Farmer, and H.P. Lovecraft, alongside films like *Forbidden Planet* (1956) and *Dark Star* (1974) which he worked on with John Carpenter while both were students at The University of Southern California.

Walter Hill and David Glier's involvement did not go down well with O'Bannon and Shusett, who disliked the fact they had little experience writing science fiction. However, Hill and Glier's focus on naturalistic dialogue, the introduction of Ash the ship's android, and their efforts to focus the action on the USCSS *Nostromo* arguably elevated the final product. O'Bannon was given the opportunity to perform a final rewrite towards the end of 1978. Despite the trials and tribulations, the final product was obviously a success, and paved the way for the emerging sub-genre of space-horror.

Quarto (280 × 215 mm). 106 xerox leaves on eye-rest green paper, printed on rectos only. Original blue separate wrappers, titles to front in black, bound with two brass brads. Minor creasing to rear wrapper from brads, toning to edges, else a fine copy.

**£4,500** 192745

109

**SIEVEKING, Lancelot.** The Ultimate Island. A Strange Adventure. *London: George Routledge & Sons, Ltd., 1925*

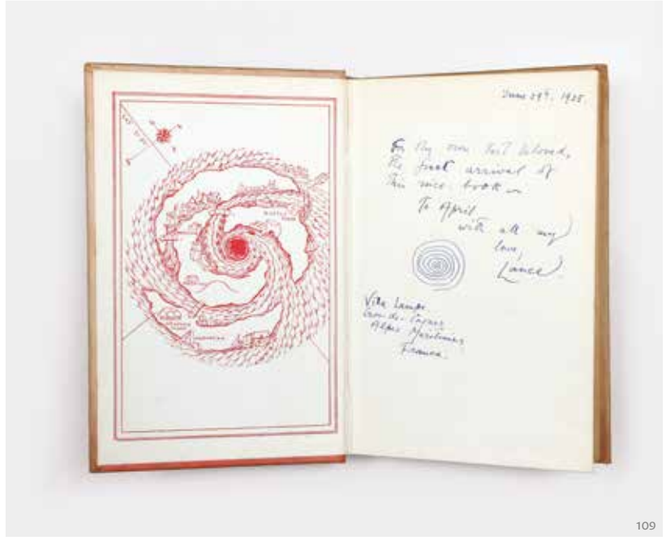
ADVANCED AVIATION UNLOCKS ATLANTIS

First edition, presentation copy, inscribed by the author on the front free endpaper to his wife, "June 29th 1925. For my own best beloved, the first arrival of this nice book – to April, with all my love, Lance. Villa Lampe, Cros-de-Cagnes, Alpes Maritimes, France."

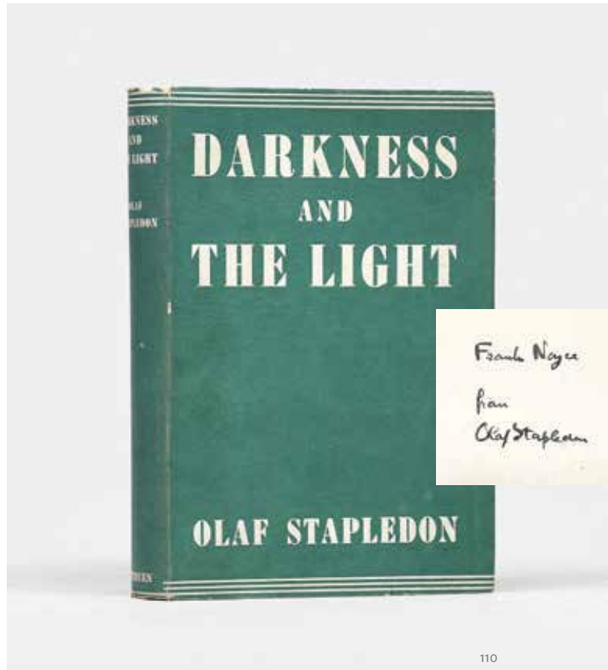
Sieveking was an English poet and presenter. Set in the near future, *The Ultimate Island* follows the discovery of a gigantic whirlpool within which is the lost utopia of Atlantis, where the inhabitants brainwash any newcomers.

Octavo. Original red cloth, spine lettered in gilt. Spine ends bumped, spine and extremities sunned, lightly soiled, internally fresh: a very good copy. ¶ Bleiler *Early Years* 2038.

**£750** 192514



109




110

110

**STAPLEDON, Olaf.** Darkness and the Light. *London: Methuen & Co. Ltd, 1942*

AN INSCRIBED COPY OF THE AUTHOR'S TWO VISIONS FOR HUMANITY

First edition, inscribed by the author on the front free endpaper, "Frank Noyce from Olaf Stapledon." The recipient may be Sir Frank Noyce of the Indian Civil Service, father of Wilfrid Noyce, member of the first British Everest expedition.

This science fiction novel describes two possible futures for the world, each dependent on the outcome of the success or failure of a "Tibetan Renaissance." One future involves Chinese imperialist rule and the subsequent end of the human race; the other ends in the establishment of a socialist utopia. Stapledon describes it as a expression of "two dispositions now in conflict in the world . . . the will for darkness and the will for light" (Preface).

Octavo. Original green cloth, spine lettered in red. With dust jacket. Spine cocked and sunned with two tiny punctures, covers and edges foxed, extremities rubbed. A very good copy in a bright example of the jacket, two small tape repairs to verso, a few marks to rear panel, edges nicked and rubbed.

**£2,750** 160369

111

111

**111**

**STEPHENSON, Neal; PODEVIN, Jean-Francois (illus.).**
Original cover artwork for *Snow Crash*, 1991

**ACRYLIC AVATARS AND HAND-PAINTED PIXELS**

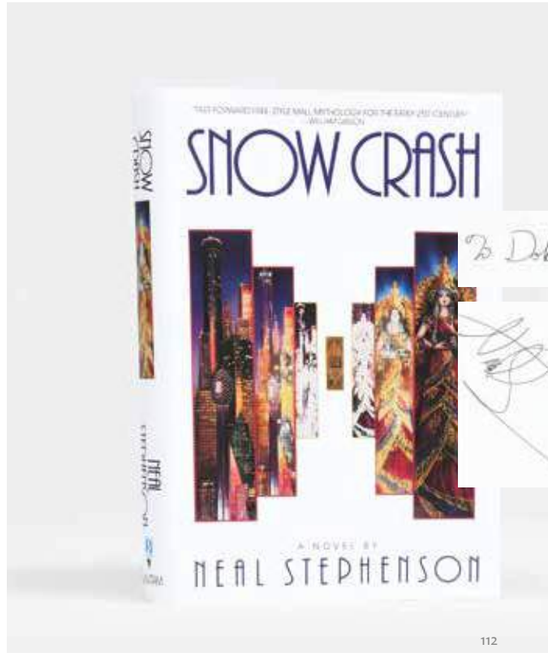
The original artwork for a science fiction classic, one of Podevin's earliest attempts at digital illustration, with painstakingly hand-painted details.

Podevin has signed the verso in addition to his three signature ink stamps, and inscribed the front for the attention of Bantam Books's art director, Jamie Warren, dated "10/25/1991" next to his printed return address. Also included is an autograph letter signed by the artist and the original packing materials, hand-titled and with Podevin's embossed signature stickers.

Podevin planned for the cover artwork to be an entirely digital illustration. He scanned his initial sketches and digitally altered them using very early AT&T Rio graphics software. However, the sharp definition of the digital images did not carry through to the printed version, so Podevin retouched the entire artwork by hand, heightening the details of Ashera's attire and picking out the edges of each individual "pixel." The subsequent work is a suitably cyberpunk product of man and machine.

Original photomontage prints laid down onto paper over artists' board with a matte base, heightened in acrylic and gouache, 605 × 501 mm, framed and glazed. Occasional abrasions to verso, a few faint marks to image and occasional cockling of matte base, else a beautifully preserved original work.

**£175,000** 188803




112

**112**

**STEPHENSON, Neal.** Snow Crash. *New York: Bantam Books*, 1992

**INSCRIBED TO AN INTERNET ACOLYTE**

First edition of the author's breakthrough novel, inscribed by him on the title page, "To Dok Frop, Neal Stephenson." The recipient was an acolyte – or SubGeni – of the Church of the SubGenius, a parody religion and online subculture founded in 1979.

The Church was a social network before the concept was widespread. Its main tenet was the pursuit of "total slack", an effort-free and pleasurable life instead of the tyrannical tedium of working for someone else. It was supposedly begun by the world's greatest salesman, J. R. "Bob" Dobbs. This has widely been discredited, but Dobbs's pipe-smoking visage is still the Church's calling-card.

Dok Frop appears to have been an active member of the Church's online forum and is name-checked in the Church's official print newsletter in 1990 ("The Stark Fist of Removal", number 49, volume 17). "Frop" (short for "habafropzipulops") is the herb favoured by Dobbs and his followers. According to the Subgenius' fandom, "It only gets you high if it's the kind that's grown on Yeti droppings, or the graves of Tibetan holy men, or both."

Although the Church was at the height of its influence in the 1980s and 1990s, it still has an active presence on the internet today, and in 2003 had a total membership of nearly 10,000.

Stephenson invented the term "Metaverse" and popularized the word "avatar" to mean digital beings in this work."The Metaverse isn't the only element of *Snow Crash* that has earned [Stephenson] a reputation as a tech Nostradamus. He's credited with predicting everything from our addiction to portable technology to the digitization of, well, everything" (Robinson).

Following the exploits of the aptly named Hiro Protagonist, self-professed "Last of the Freelance Hackers" and "Greatest swordfighter in the world", *Snow Crash* navigates an anarcho-capitalist dystopia in which an elite few "control society because they have this semimystical ability to speak magic computer languages." The book explores digital currencies, mobile computing, and virtual realities, and has influenced the Google Earth creators and Mark Zuckerberg, as well as Jeff Bezos, who hired Stephenson as a futurist for his space company, Blue Origin. *Snow Crash* ranks alongside William Gibson's *Neuromancer* (1984) as one of the most influential and prescient works of cyberpunk.

Octavo. Original blue cloth backstrip, spine lettered in silver, dark purple boards. With dust jacket. Head of spine bumped, scuff to front cover; jacket bright and unclipped, creased at head: a near-fine copy in like jacket. ¶ Tatiana Bazzichelli, *Networked Disruption*, 2011.

**£10,000** 189329

113

113

**113**

**STROBL, Karl Hans, & Alfons von Czibulka (eds).** Der Orchideengarten. Phantastische Blatter. 2 Jahrgang 1920. *Munich: Dreiländerverlag,* 1920

**"PROBABLY THE FIRST MAGAZINE OF ITS KIND IN THE WORLD, AND ONE OF THE FINEST" (ROTTENSTEINER)**

A complete run of the second year of this magnificent early fantastika magazine, each issue number 22 of 50 copies printed on art paper and signed by the editor von Czibulka. This example is presented by the publishers as a bound volume, with series title and contents pages. It is a key work of fantastical literature and includes a special science fiction issue, "Phantastik der Technik" (February 1920).

*Der Orchideengarten* started in 1919, with 18 issues in the first year, 24 issues in the second, and 12 in 1921, before the project folded. Complete runs are extremely rare. "Likely the first specialized fantasy magazine in the world" (Clute & Grant), the publication was edited by the Austrian writer of macabre fiction Karl Hans Strobl (1877–1946) and the Czech artist and writer Alfons von Czibulka (1888–1969). It printed fantastic literature across genres, including classics from global authors and contemporary writing. Stobl attended the Technicum at Bingen along with Hugo Gernsback (1884–1967), who went on to start the first magazine dedicated to Science Fiction and after whom the Hugo Award is named.

The special science fiction issue of *Der Orchideengarten* comprises three startlingly futuristic short stories. Ossian Elgström's "Die Luftsäule" (The Air Colmun) imagines a dramatic wind-powered transportation system; Leopold Plaichinger's "Die Lokomotive" (The Locomotive) is a feverish psycho-sexual fever dream of flying cars; and "Mischa Strongins sieben Versuche" (Mischa Strongin's Seven Experiments) by Alexander Chayanov follows a mad alchemical scientist who creates a super-intelligent street urchin and a battery strong enough to power a whole city. Chayanov's story is illustrated with a striking image of a robot raising flying locomotives like a snake-charmer, by Heinrich Kley.

The magazine was part of the postwar German Expressionist movement and is famed for its artwork. It "expresses the disillusionment and decadence of the Weimar Republic, which would rot and provide the soil for the rise of Hitler (who in turn despised the kind of modernist and decadent aesthetics found here)." If it had survived, "the course of modern literary history might have been very different. In this regard, it offers a glimpse of a parallel literary universe, a garden indeed: small and isolated but vibrant, exotic, and gorgeous" (Eldridge, courtesy of L. W. Currey).

Other issues include works by Arthur Conan Doyle, Alexandre Dumas, E. T. A. Hoffman, H. G. Wells, and original work by Karel Čapek.

Quarto (287 × 210 mm). Colour illustrated wrappers, black and white illustrations in the text throughout. Publisher's quarter leather, lettered to spine in gilt, marbled sides, patterned endpapers, containing 24 issues, each with illustrated front wrappers bound in. Spine a little sunned and rubbed, sound and internally clean, very good indeed. ¶ Clute & Grant, eds, *The Encylcopedia of Fantasy*, p. 399 (1997); Frans Rottensteiner, "German-Language Fantasy Since 1900", *Survey of Modern Fantasy Literature*, V, p. 2,401.

**£4,000** 169210

114

114

**114**

**SUDO, Nansui.** Ippin issho: Shinso no kajin. = The Ladies of New Style. *Tokyo: Seibundo,* 1887

**A PROGRESSIVE HEROINE IN A FUTURISTIC TOKYO**

First edition in book form of this novel depicting Tokyo's prosperous future, written by an ardent political reformer. Its protagonist is a milkmaid who reads Herbert Spencer, discusses women's rights, and champions dietary reform. Notable events in the story include a contested election, a dynamite explosion, and a secret love affair in a faulty hot air balloon.

Sudo Nansui (1857–1920) was a progressive journalist who was active in the lead-up to Japan's first modern election in 1889. He was praised by William Aston for his wide-ranging literary knowledge, being able to quote Shakespeare, Dumas, Gladstone, Dickens, and others. Keene identifies Sudo as one of the only two political novelists of the period worthy of serious discussion, the other being Suehiro Tetcho.

"*The Ladies of New Style* takes place in the future, about 1895, when Tokyo had become a marvelously prosperous city with great factories, wharfs, and boulevards . . . The most attractive feature of Nansui's novel is the high hopes it expresses for the Japan of the future, even though written in a time of political repression" (Keene, p. 88).

The novel was serialized in 20 parts in *Kaishin Shinbun* (29 September – 9 December 1886).

Octavo. Eight colour lithographic plates with tissue guards, author's and publisher's stamps to preface and colophon as issued; text in Japanese. Single page of publisher's advertisements. Original pictorial boards, blue cloth backstrip, endpapers renewed. Housed in custom pink cloth folding case by Atsuo Ikuta, with his label and stamp to verso. Front board a little rubbed, some toning to plates and colophon: a near-fine copy. ¶ Donald Keene, *Dawn to the West: Japanese literature of the modern era*, 1984.

**£1,000** 179101

115

115

**TAUT, Bruno.** Die Auflösung der Städte. Oder, Die Erde eine gute Wohnung. Oder auch: Der Weg zur Alpinen Architektur. *Hagen: Folkwang, 1920*

TAUT'S VISION OF A WORLD WITHOUT CITIES AND STATES

First edition of Taut's compendium of ideas on 21st-century eco-consicous living and housing, merging architecture and nature, titled "the dissolution of the cities, or, The Earth, a good dwelling." This is a well preserved copy of an uncommon work.

In this vision of a world without cities and states, in which Taut reworked ideas published in his *Alpine Architektur* (1919), is illustrated with his own artwork along with quotes and contributions from Jean-Jacques Rousseau, Peter Kropotkin, Franz Oppenheimer, Nietzsche, Engels, Lenin, Gustav Landauer, and Walt Whitman's "Pioneers! O Pioneers!."

The renowned German architect and urban planner Bruno Taut (1880–1938), active during the Weimar period, became a committed follower of the Garden City movement, which inspired his design for the Berlin housing estate Gartenstadt Falkenberg (nicknamed the "Paint Box Estates" due to Taut's commitment to lively, clashing colours). He worked for the city architect of Berlin, Martin Wagner, on some of Berlin's Modernist Housing Estates, featuring controversial modern flat roofs, access to sunlight, air, and gardens. Some of his buildings are now recognized as UNESCO World Heritage Sites. Taut also served as Magdeburg's chief city architect and planner from 1921 to 1923, during which time he relaunched his Utopian Weimar architecture and civil planning magazine, *Frühlicht* (1921–22), the mouthpiece for a group of Utopian architects and artists, headed by the Taut brothers Bruno and Max, and including Hans Scharoun, Max Bruckmann, and Carl Krayl among others.

Quarto. 30 plates (including 4 in colour), printed on paper stocks of varying colours, after drawings by Bruno Taut, and a mounted monochrome head piece from an illustration by Heinrich Zille. Original cream boards, titles printed in red, blue, and black to front board. Extremities sometime expertly furbished, somewhat darkened, the binding otherwise sound, peripheral toning to contents, closed tear and creasing to fore margin of pp. 51–2 not affecting the text, else internally clean; a very good copy.

**£1,250** 146696

115

116

**THOMAS, Sheree R. (ed.).** Dark Matter. A Century of Speculative Fiction from the African Diaspora. *New York: Warner Books, 2000*

AN AFROFUTURIST ANTHOLOGY

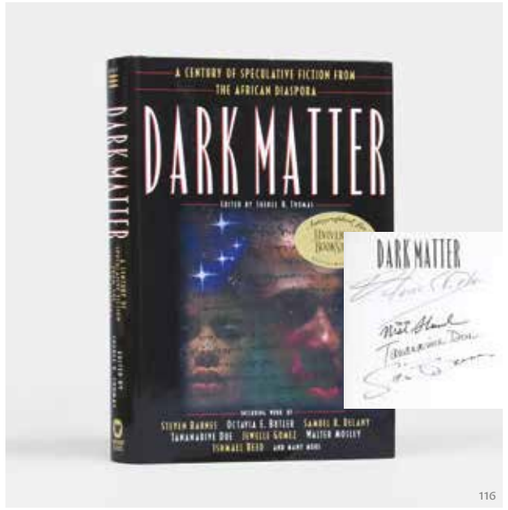
First edition, signed by four of the contributors on the title page: Octavia Butler, Nisi Shawl, Tananarive Due, and Steven Barnes. *Dark Matter*, the first book in Thomas's groundbreaking anthology series of works by Black writers, won the 2001 World Fantasy Award for Best Anthology.

In her introduction, Thomas elucidates her choice of title, comparing the ways in which Black people and their contributions have been "dark matter, invisible to the naked eye; and yet their influence – their gravitational pull on the world around them – would become undeniable."

The sticker on the front panel of the jacket attests that this copy was "Autographed for University Bookstore Seattle, Bellevue." Until its closure in 2017, University Bookstore was the oldest and largest independent bookstore in Washington State.

Octavo. Original black quarter cloth, spine lettered in red, black paper-covered sides. With dust jacket. Foot of spine and lower corners just bumped, fore edge faintly toned: a near-fine copy in fine, unclipped jacket.

**£950** 173630




116

117

**TSIOLKOVSKY, Konstantin E.** Na lune. Fantasticheskaja povest' ("On the Moon. A fantastic narrative"). *Moscow: Tipografija Vysochaishe utverjd. T-va I. D. Sytina, Valovaja ulitsa, svoj dom', 1893*

MOON-VOYAGE FANTASY, BY THE MAN WHOSE SCIENCE PUT SPUTNIK INTO SPACE

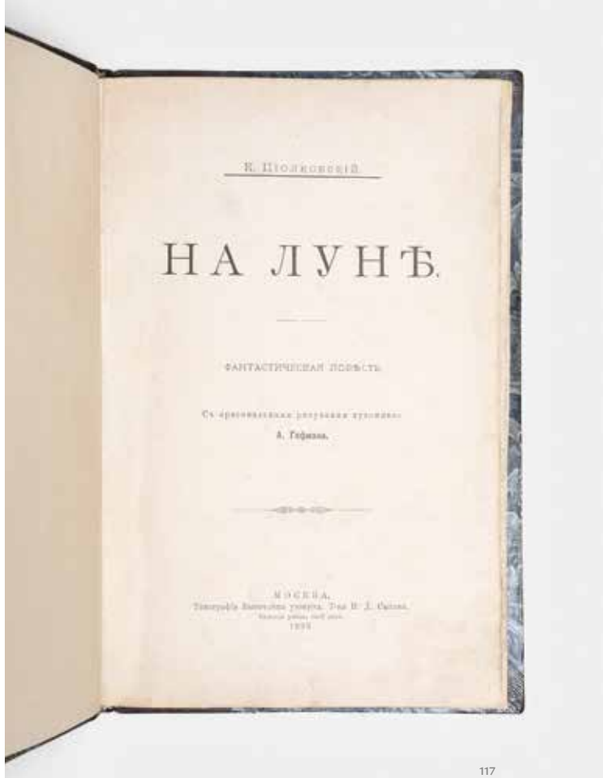
Rare first edition of this important and attractively illustrated Russian science fiction tale describing an imaginary voyage to the moon. It was written by the Russian rocket scientist Konstantin Eduardovich Tsiolkovsky (1857–1935), a pioneering figure in the history of astronautics whose work later inspired generations of aerospace engineers. The Tsiolkovskiy crater on the far side of the moon is named in his honour.

The story presents a feverish dream of travel to the moon, enriched with scientific speculation on lunar conditions, including gravity, climate, and the intensity of sunlight. Tsiolkovsky's ambitions were educational rather than literary: he sought to transform utopian ideas of space travel into a plausible scientific project that might one day be realized.

As a teenager, Tsiolkovsky became fascinated by space travel after his meeting, at a Moscow library, with Nikolai Fyodorov, a proponent of the utopian philosophical theory of cosmism. This theory also envisaged the use of science and technology to control nature and explore space, leading to the future immortality for the human race. Further inspiration came from the works of Jules Verne and H. G. Wells. A teacher all his life, Tsiolkovsky was a prolific author of scientific papers on rocketry, conducting groundbreaking aerodynamics experiments in his own house. The Sputnik launched in 1957, two decades after Tsiolkovsky's death, was made possible by his research, including the famous "ideal rocket equation."

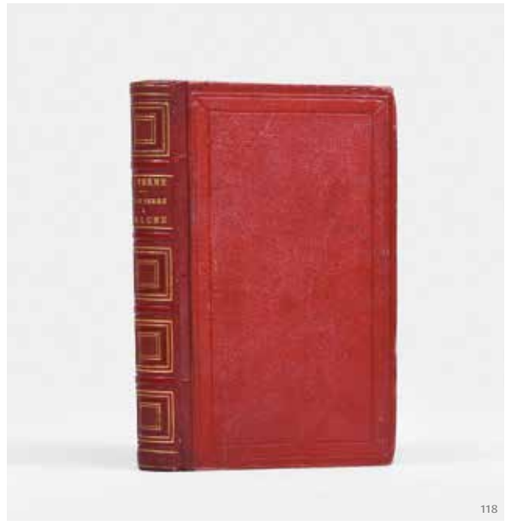
Octavo (215 × 135 mm). With 4 full-page lithographic reproductions of original drawings by A. Gofman, decorated headpieces. Half brown quarter calf, marbled boards. Contents toned, a little marginal soiling, occasional spotting, a few minor repairs on some lower and outer blank margins, traces of faint water stain along blank gutter: a very good copy.

**£5,000** 187118




117

117



118

119

118

**VERNE, Jules.** De la Terre à la Lune. Trajet direct en 97 heures. *Paris: J. Hetzel, [1865]*

**"A HUNDRED YEARS AGO, JULES VERNE WROTE A BOOK ABOUT A VOYAGE TO THE MOON" – NEIL ARMSTRONG**

First edition in book form, in the publisher's deluxe shagreen-backed binding, advertised on the final page of the publisher's end catalogue: "1/2 chagrin, doré sur tranches." Hetzel's stock was available in wrappers, in "cartonné, tranches blanches", and in this deluxe binding – the most expensive of the three issues.

Verne's work launched "the most important lunar voyage in science-fiction. [It is] the first hard science-fiction novel with full recognition that the preparations for a moon voyage may be just as interesting as the lunar voyage itself. It is also one of the first lunar voyages written from the point of view of scientific adventure, rather than as personal satire or religious speculation" (Bleiler).

The calculations in the book, such as the escape velocity required to leave Earth's orbit, were produced with the assistance of the mathematicians Joseph Bertrand and the author's cousin Henri Garcet. Verne's scientific ideas inspired Konstantin Tsiolkovsky, a father of astronautics who envisioned multistage rockets as a feasible alternative to the large cannon or "space gun" design he encountered in the story. Just over a century after its publication, the tale was cited by Neil Armstrong during his own lunar voyage on Apollo 11. The work was also famously adapted by Georges Méliès for the film *A Trip to the Moon* (1902).

The story was serialized in *Journal des Débats politiques et littéraires* from 14 September to 14 October 1865. Four years later, Verne published a sequel, *Autour de la Lune*, which continues the story from lunar orbit to the return journey back to Earth.

Duodecimo. With half-title, errata leaf, and publisher's 17-page catalogue preceded by fly-title. Publisher's red quarter shagreen, spine lettered in gilt, compartments with square frames in gilt and blind, red pebble-grain cloth sides panelled in blind, white silk endpapers, edges gilt. Gift inscription on first blank. Spine bright and unfaded, small mark on rear cover, rubbing to sides and edges, soiling to endpapers, foxing to contents. A very good copy. ¶ Bleiler 2230.

**£7,500** 179968

119

**VERNE, Jules.** From the Earth to the Moon Direct in 97 Hours and 20 Minutes: and a Trip Round It. Translated from the French by Louis Mercier and Eleanor E. King. *London: Sampson Low, Marston, Low, and Searle, 1873*

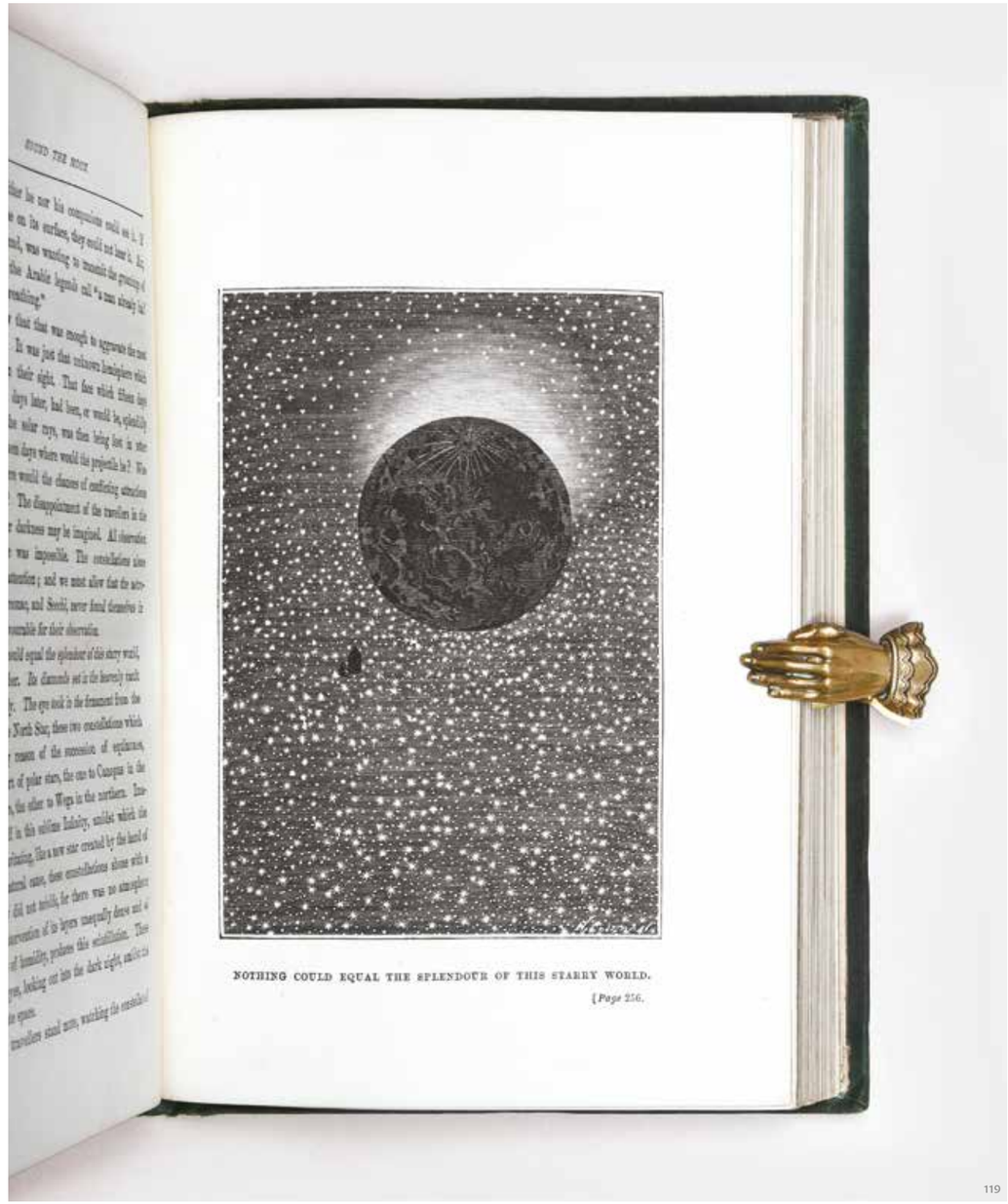
**A SUPREME ACHIEVEMENT OF SCIENTIFIC FANTASY**

First edition in English of the complete lunar voyage, combining *De la Terre à la Lune* (1865) and its sequel *Autour de la Lune* (1869).

The idea of a return trip to the moon has fascinated writers from Lucian of Samosata in the second century CE to Dante, Cyrano de Bergerac, Daniel Defoe, Edgar Allan Poe, and countless others. Verne's, however, is "the most important lunar voyage in science-fiction; the first hard science-fiction novel with full recognition that the preparations for a moon voyage may be just as interesting as the lunar voyage itself. It is also one of the first lunar voyages written from the point of view of scientific adventure, rather than as personal satire or religious speculation" (Bleiler).

The calculations in the work, such as the escape velocity required to leave Earth's orbit, were produced with the assistance of the mathematicians Henri Garcet (a cousin of Verne) and Joseph Bertrand. Verne's scientific ideas inspired Konstantin Tsiolkovsky, a father of astronautics who envisioned multistage rockets as a feasible alternative to the large cannon or "space gun" design he encountered in the story. A century after its publication, Verne's tale was cited by Neil Armstrong during his own return voyage on Apollo 11. The work was also famously adapted by Georges Méliès for the film *A Trip to the Moon* (1902).

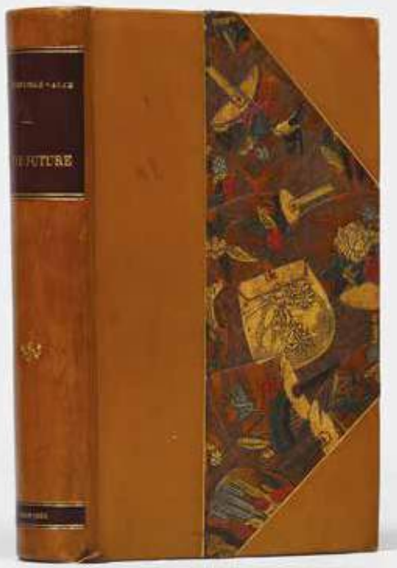
*De la Terre à la Lune* alone had previously appeared in the English translation of J. K. Hoyt in America, where it was serialized and then published in wrappers without illustrations accompanying the text in 1869. The present edition precedes by one year the first US hardcover and illustrated edition of the complete voyage. Red and blue cloth variants have been noted in addition to the green seen here, without priority.




119

Octavo. Wood-engraved frontispiece with tissue guard, 79 wood-engraved plates, by Pannemaker, Doms, and Hildibrand, after Henri de Mountaut, Alphonse de Neuville, and Emile Bayard. Original green cloth over bevelled boards, spine and front cover decoratively blocked in gilt and black, front cover designed after plate facing p. 136, rear cover with blind rules and publisher's device, buff coated endpapers, edges gilt. Ticket of Kitazawa Bookstore, Tokyo, on front pastedown; ownership inscription of one Yamada on front free endpaper. Spine darkened, covers bright, extremities slightly rubbed, inner hinges split but sound, occasional light foxing to bright contents. A near-fine copy. ¶ Bleiler 2230.

**£15,000** 188840



120

120

120

**VILLIERS DE L'ISLE-ADAM, August de.** L'Ève future. *Paris: M. de Brunhoff, Éditeur, 1886*

THE FIRST ANDROID

First edition of Villiers' scarce science fiction novel, finely bound in "japonais" style by the Parisian bookbinder Léon Lemardeley (d. 1903), known in the late 19th century for "*cartonnages* of notable quality" (Comparato, p. 36).

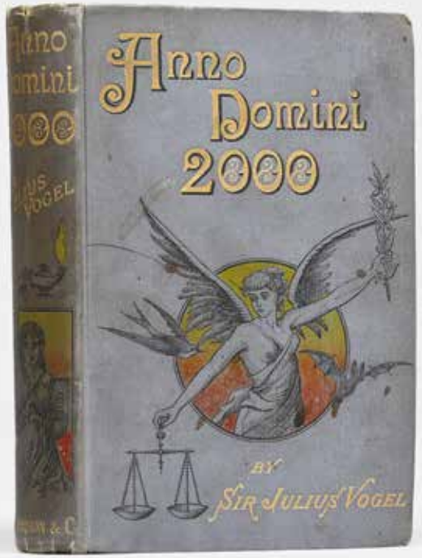
The binding is a superb example of 19th-century "Japonisme", a vogue for Japanese art in France following the reopening of trade after the Meiji Restoration in 1868. The increasing numbers of prints and ceramics imported from Japan into France had an important influence on French art, particularly on the Impressionists and Post-Impressionists. Monet, Degas, and Van Gogh each owned large collections of *ukiyo-e* prints; one of those in Van Gogh's possession is visible in the background of his *Self-Portrait with Bandaged Ear* (1889).

*L'Ève future*, which popularized the word and concept of the "android", is the first of two influential works by Villiers de L'Isle-Adam, a proudly penurious French aristocrat, the other being his Romantic play *Axël* (1890). Situated somewhere between the classical myth of Pygmalion, Mary Shelley's *Frankenstein*, and Fritz Lang's *Metropolis*, *L'Ève future* centres on a caricature of the futurist inventor, Thomas Edison, who creates an ideal mechanical woman.

A key text of the decadent movement, the work is still influential. The 2004 Studio Ghibli sequel to *Ghost in the Shell* opens by quoting a line from the novel: "If our gods and hopes are nothing but scientific phenomena, then it must be said that our love is scientific as well."

Octavo (185 × 115 mm). Wrappers illustrated by François Gorguet. Attractively bound by Lemardeley (his ink stamp to front pastedown) in contemporary three-quarter calf, twin red-brown morocco labels, spine and covers ruled in gilt, sides with embossed Japanese fan design in brown, red, and gilt, silk bookmarker, original illustrated wrappers bound in. Spine slightly darkened, corners lightly rubbed, binding and contents well-preserved: a near-fine copy. ¶ Frank L. Comparato, *Books for the Millions: A History of the Men Whose Methods and Machines Packaged the Printed Word*, 1971.

**£3,750** 168804




121

121

**VOGEL, Sir Julius.** Anno Domini 2000; or, Woman's Destiny. *London: Hutchinson and Co., 1889*

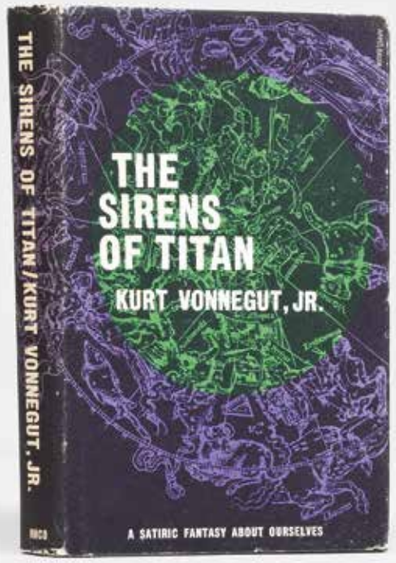
First colonial edition of this prime example of Victorian speculative fiction, which anticipates "the British Empire of the future, politically, sociologically and scientifically" (Locke, p. 220) and imagines a world in which women have achieved emancipation.

The colonial edition of *Anno Domini 2000* is bound in grey pictorial cloth and likely preceded the domestic UK edition, issued in tan cloth, by several months. It was common practice for publishers to issue the colonial edition in advance so that it would be available at the same time as in the UK. The upcoming publication of this novel was announced in a newspaper for British residents in Australasia in November 1888 and the book was available from February. By 1890, Hutchinson had already issued a third, "cheaper", edition.

Vogel (1835–1899) was involved in the local and national politics of New Zealand for many years, holding the position of premier in the 1870s. Likely influenced by his wife Mary Clayton, he was in favour of women's education and introduced a women's suffrage bill in parliament in 1887.

Octavo. Black-and-white photographic portrait frontispiece of the author, with tissue guard; 4 pages of publisher's advertisements at end. Original grey pictorial cloth, spine and front cover lettered and blocked in gilt, black, orange, and yellow, black endpapers, fore edge untrimmed. Neat ownership inscription on half-title: "Tm. J. Buckland, 4. May 1889". Spine slightly cocked and creased, tiny nicks to ends with 20 mm split, corners bumped and worn, covers lightly marked but colours and gilt bright, foxing to outer leaves and edges: a very good copy. ¶ Bleiler 2270; Locke, p. 220.

**£500** 175740




122

122

**VONNEGUT, Kurt.** The Sirens of Titan. *New York: Houghton Mifflin Company, 1961*

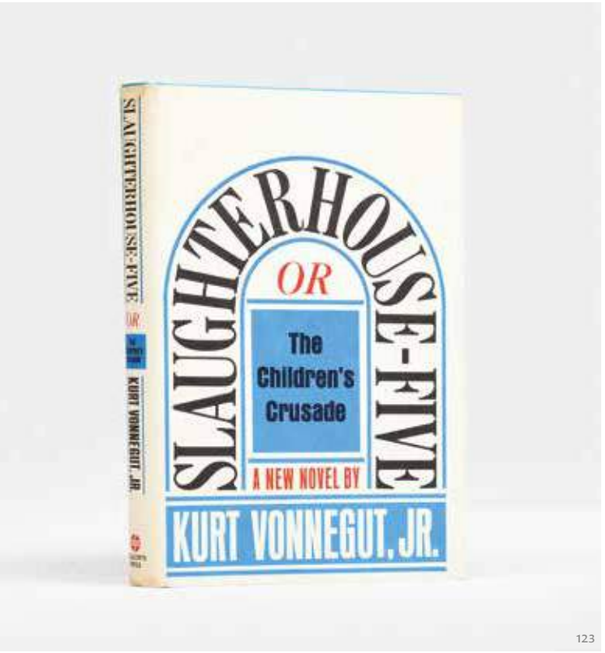
"A BLANK RESPECT FOR THE SPLENDID PEOPLE AND THE SPLENDID LIVES THAT HAD PRODUCED THE MAJESTIC BUILDINGS THAT THE SEARCHLIGHTS SWEPT"

First hardback edition of Vonnegut's second novel and his most ambitious science fiction project. The novel combines a dizzying array of ideas – the richest man in America un-stuck in time and space, an interplanetary war between Earth and Mars, a singing cave on Mercury – all elegantly tied together with Vonnegut's comic touch. It's also notable for introducing the Tralfamadorians, who feature heavily in *Slaughterhouse Five* and other Vonnegut works.

The novel elicited praise from fellow science-fiction author Douglas Adams: "*Sirens of Titan* is just one of those books – you read it through the first time and you think it's very loosely, casually written. You think the fact that everything suddenly makes such good sense at the end is almost accidental. And then you read it a few more times, simultaneously finding out more about writing yourself, and you realise what an absolute tour de force it was, making something as beautifully honed as that appear so casual."

Octavo. Original blue cloth, spine and front cover lettered in white. With dust jacket. Spine ends lightly sunned and bumped, spots of wear to lower corners, edges slightly marked, abrasion to front endpaper; dust jacket unclipped, lightly rubbed and toned, a couple of nicks to edges, small stain to verso: a very good copy in like jacket.

**£4,000** 192055




123

123

123

**VONNEGUT, Kurt.** Slaughterhouse-Five or The Children's Crusade, a Duty-Dance with death. *New York: A Seymour Lawrence Book / Delacorte Press, 1969*

"ALL THIS HAPPENED, MORE OR LESS"

First edition, inscribed by the author on the half-title, "Peace to Lyell Henry, Kurt Vonnegut." By embedding his experience of Dresen's fire-bombing within a time-slipping narrative, Vonnegut created one of the most enduring works of literary science fiction.

Published as disenchantment with Vietnam reached new heights, Vonnegut's novel soared to the top of the sales lists. "Approaching fifty years of age, Vonnegut became a household name, a rumpled, cigarette-wielding prophet to the younger generation" (ANB). Vonnegut considered *Slaughterhouse-Five* and *Cat's Cradle* his best novels.

Octavo. Original blue cloth, spine lettered in gilt, red, and black, facsimile signature stamped on front cover in gilt, black endpapers. With dust jacket by Paul Bacon. Faint damp stain to fore and bottom edges; jacket unclipped, faint splash marks to foot of spine and rear flap, overall bright: a near-fine copy in like jacket.

**£8,750** 190060

124

**WEBB, Jane.** The Mummy! A Tale of the Twenty-Second Century. *London: 1827*

"IN THE YEAR 2126, ENGLAND ENJOYED PEACE AND TRANQUILITY UNDER THE ABSOLUTE DOMINION OF A FEMALE SOVEREIGN"

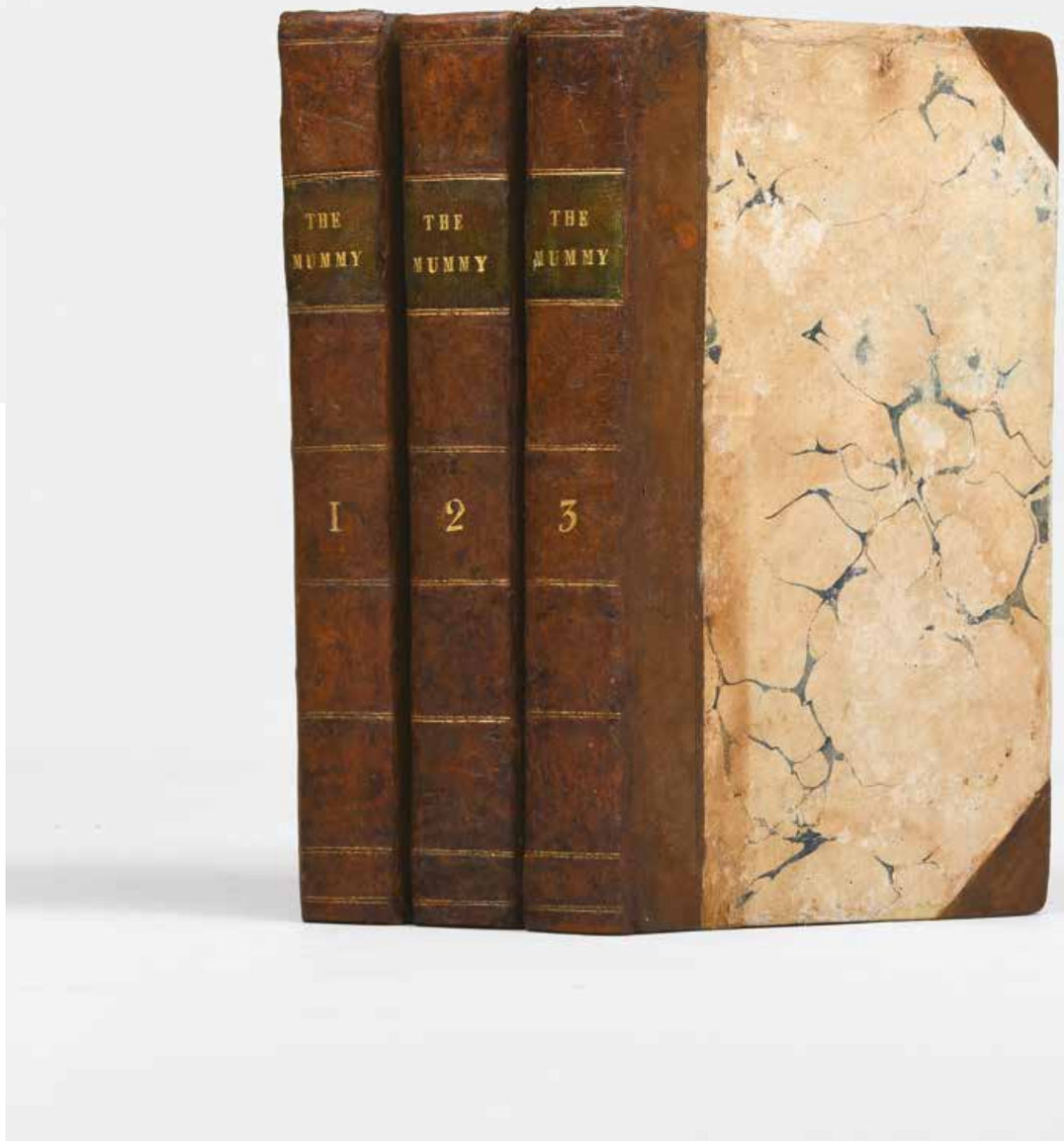
Rare first edition of Webb's first work of fiction, with elements from "Shakespeare, Scott, and Mary Shelley" (Bleiler).

After disappointing dalliances with democracy, England has settled on a female-lead monarchy; Ireland and Egypt are independent; Spain is a tyrannical democracy, and "America is said to be the worst tyranny of all" (Bleiler). Balloon travel and coffee machines are imagined, letters are delivered by cannon ball, women wear trousers, and lawyers and doctors have been partially replaced by steam-powered automatons.

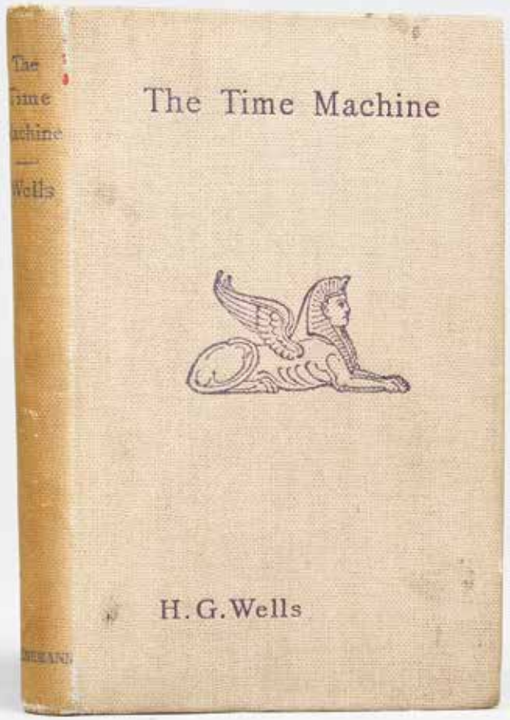
Against this backdrop, an Egyptian mummy is reanimated by an overambitious scientist with a galvanic battery. Unlike Mary Shelley's lost Romantic Creature, Webb's mummy Cheops is a divine and rational being who stalks the shadows of high society, aiding and abetting the plots of an ambitious elite. *The Mummy!* remains the best-known work by Webb, who abandoned fiction in favour of horticulture writing after her marriage to the Scottish botanist John Loudon in 1830.

3 volumes, duodecimo (185 × 113 mm). Bound without half-titles in volumes II and III. Contemporary half calf, green morocco title labels, gilt rules and lettering to spine, marbled sides. Housed in a custom brown cloth folding box. Spines professionally repaired, expert colouring to extremities, a few scuffs, shallow scrapes to front cover of vol. 2, wear to head of vol. 3, a little foxing, primarily to prelims, else notably internally fresh: a very good set.

**£25,000** 189389




124




125

125

**WELLS, H. G.** The Time Machine. An Invention. *London: William Heinemann, 1895*

**"IN ANOTHER MOMENT WE WERE STANDING FACE TO FACE, I AND THIS FRAGILE THING OUT OF FUTURITY"**

First British edition, and the first accurate appearance of the text in book form. One of the most influential novels in the history of science fiction, Wells's popularization of time machines was "so striking as to constitute a historical break and a great inspiration" (SFE). His protagonist's adventure into the distant future offered Wells an opportunity to explore the interrelation of politics, anthropology, and evolution in the subdivision of humanity into separate species: the Eloi and the Morlocks.

The novel was first published as a serial in *The New Review* from January to May 1895. This edition was published on 29 May. The novel was published earlier the same month in the US, but with the text in a substantially altered form, mixing together different stages of Wells's drafts, making stylistic changes, and introducing errors such as crediting the author as "H. S. Wells."

This edition was issued simultaneously in buckram and wrappers. This copy is from Currey's first issue, the adverts comprising 16 pages and headed by *The Manxman*.

Octavo. With 16 pp. advertisements at rear. Original light brown buckram, spine and front cover lettered in purple, front cover with sphinx motif and rear cover with publisher's monogram in purple, edges uncut (Currey's binding B). Rear free endpaper with blind stamp of William MacDonald (1877–1959). Soiling to buckram, spine browned, wear to corners, front inner hinge cracked but firm, foxing to endpapers: a very good copy. ¶ Bleiler, 2325; Currey, p. 524; Wells 4.

**£8,750** 191555

126

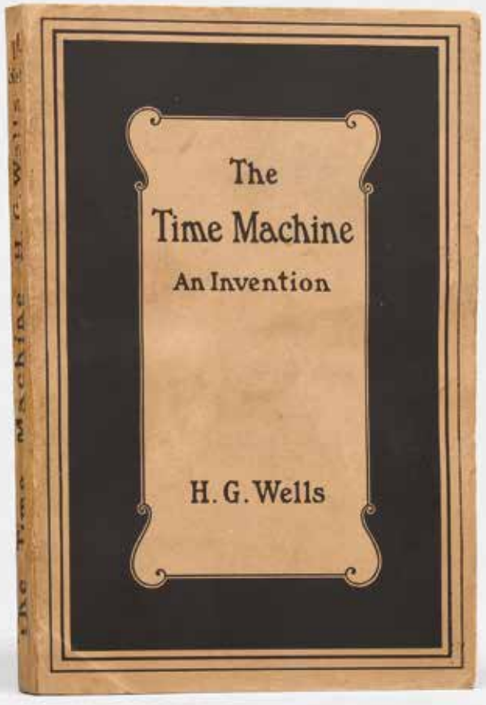
**WELLS, H.G.** The Time Machine. An Invention. *London: William Heinemann, 1905*

**INSCRIBED FOR MRS WELLS WITH A HUMOROUS DRAWING OF FATHER TIME**

First popular edition, inscribed by Wells to his wife with one of his playful "picshuas" in pen and ink. Wells's sketch shows Father Time holding hands with figures carrying a scythe and an hourglass, the characters speaking "Me hurt you!" and "Why I only make things better for you every year!." Wells has inscribed below, "Drawn 1908 For C. B. June i.e. Mrs H. G. Wells."

Wells produced many satirical cartoons for those close to him, most prolifically for his wife Amy Catherine Wells (1872–1927). However, the author only designated his sketches as "picsuahs" if they were personally drawn for Catherine, who appears in endearing nicknames such as "C.B.", "Jane", "Bits", and "Bins." Though Wells was equally famous for science and comedic fiction during his lifetime, the intimate humour of these sketches are less well known. The "golden age" of the form was from 1895, the year Wells






126

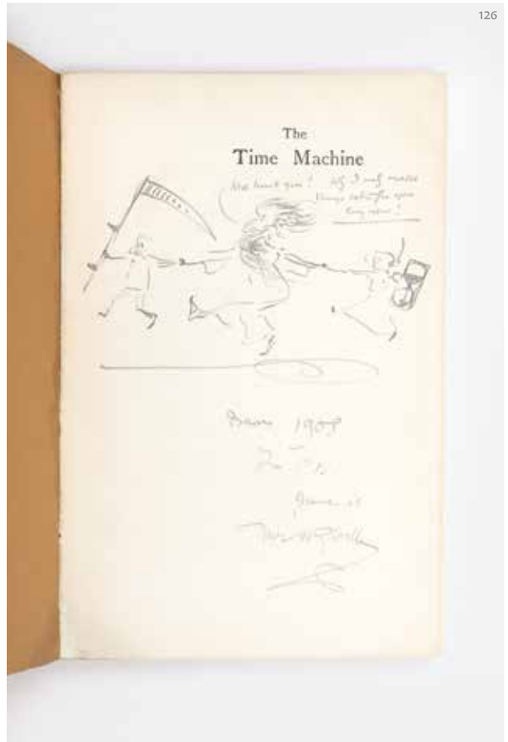
originally published *The Time Machine* and when the lodgings of the young couple had limited storage space, to 1915, when he travelled away from home more frequently. "In his cartoons, the storyteller's art is graphically visible. A natural sense of the ridiculous, subtle timing, and the rhythms of absurdity are exemplified in the picshuas, [Wells's] humorous accounts of marital accommodations, illnesses, house hunting, moving, and social successes" (Rinkel, pp. 2 & 7).

Wells posthumously edited *The Book of Catherine Wells* (1928), stating that, in her stories and poems, "You will find her brooding tenderness, her sense of invincible fatality, her exquisite appreciation of slight and lovely weakness and that predisposition towards a haunting, dreamland fantasy of fear which the courage and steadfastness of her substantial life repudiated altogether" (p. 40).

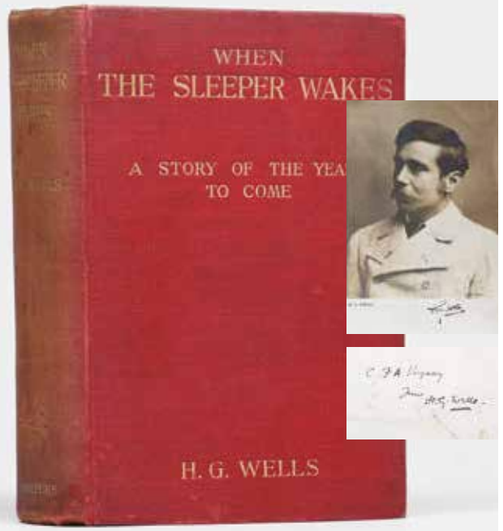
Although Wells included a small number of "picsuahs" in *Experiment in Autobiography* (1934), very few were published until the appearance of Gene K. Rinkel's monograph *The Picshuas of H. G. Wells* (2006). This example was not included in either work and appears to be unpublished.

Small octavo. Original buff wrappers lettered and framed in black, spine rebacked with most of original spine laid down, rear wrapper renewed. Housed in custom black quarter morocco-backed chemise and brown cloth slipcase by Atelier Devauchelle. Boston University Libraries label inside front wrapper. Nick to rear wrapper and final leaves: a good, presentable copy.

**£17,500** 192897




126




127

**127**

**WELLS, H. G.** When the Sleeper Wakes. A Story of the Years to Come. With Illustrations. *London: Harper & Brothers Publishers, 1899*

**"THE DAY OF DEMOCRACY IS PAST . . . TO-DAY IS THE DAY OF WEALTH"**

First edition, presentation copy, inscribed by the author on the half-title to the architect who designed Wells's home, "C. J. A. Voysey from H. G. Wells", accompanied by a signed photograph of Wells, in the form of a postcard, loosely inserted.

This dystopian novel "is prophetic not only of the future in general, but of Wells's own shift away from intensely imagined fiction whose lessons (if any) well up as though unbidden from context; it is a robust romance of socialist revolution, whose hero awakes 200 years hence from Suspended Animation to play a quasimessianic role in the dystopia to which he has fallen heir, a cityscape characterized by a metaphorical and political distinction between the upper reaches, where the elite lives, and the Underground, where the exploited masses sleep" (SFE).

Charles Francis Annesley Voysey (1857–1941) designed Wells's grade II-listed Spade House, which still stands in Sandgate, in the same year this book was published. He later added an extension in 1903. Voysey "was just the man to translate Wells's advanced ideas into something very different from the normal late-Victorian villa." It was adorned with arts and crafts motifs and fitted with the latest technologies and conveniences. "The style was Voysey's . . . but the conception was that of Wells, [who] at last had the money to pay for what he wanted, and Voysey gave him the home in which he spent his most productive years, entertained his friends and raised his sons" (MacKenzie, pp. 148–9). Henry James called the residence a "treasure house on the sea shore" (cited in MacKenzie, p. 149).

Octavo. Frontispiece with tissue guard, 2 plates, by H. Lanos. Original red cloth, spine and front cover lettered in gilt. Housed in a custom white cloth folding box. Bookplate of the American financier John Richard Sofio (1887–1961) on front pastedown; bookseller's blind stamp, and ink numeral code, on front free endpaper. Spine faded, front inner hinge cracked but firm, rear inner hinge just starting, photograph formerly mounted on half-title (see note) within four slits, since repaired, faint foxing to edges and outer leaves, contents otherwise clean. A very good copy. ¶ Wells 15. Norman Ian MacKenzie, *H. G. Wells: A Biography*, 1973.

**£9,750** 173253

**128**

**WELLS, H. G.** Les premiers hommes dans la lune. Traduit de l'anglais par Henry-D. Davray. Illustrations de Martin van Maële. *Paris: Félix Juven, Éditeur, [1901]*

**THE EDITION WHICH INSPIRED MÉLIÈS'S LUNAR VOYAGE FILM, IN THE RARE ILLUSTRATED DUST JACKET**

First van Maële edition, the preferred issue, perhaps the most extraordinary graphic realization of Wells's classic lunar novel. This copy retains the exceptionally rare dust jacket, which features an illustration that appears neither in the book nor on the binding.

Van Maële's vivid depictions of the moon and its Selenite inhabitants illustrate Davray's first French translation of the novel, issued in the same year as Wells's English original. Juven published three variants of this edition, as recorded by Van Maële's bibliographer S. A. Perry: one unillustrated, one with black-and-white illustrations, and the present issue with both colour and black-and-white plates. Perry records an illustrated dust jacket on the copy he examined at the Bibliothèque nationale de France.

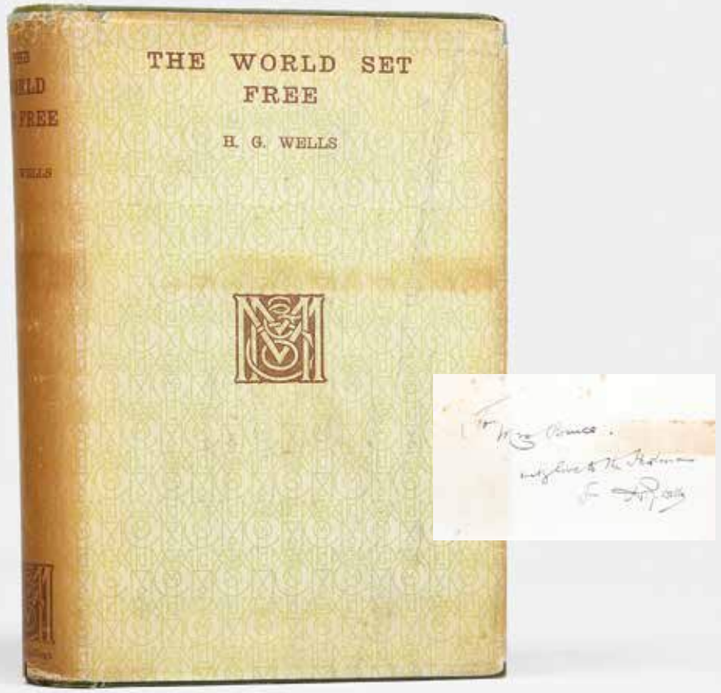
Maurice François Alfred Martin van Miële, known by his pseudonym Martin van Maële, was a self-taught freelance illustrator working in Paris and Brussels. He chiefly contributed erotic illustrations for the risqué books put out by the famous belle époque publisher Charles Carrington. In addition to his illustrations for Wells, van Maële also illustrated Juven's editions of the Sherlock Holmes stories.

Wells's lunar voyage is known to have inspired Georges Méliès's famous short film, *Le voyage dans la lune*, which was in production from May to August 1902 and appeared that year. The present illustrated edition certainly contributed to Méliès's depiction of the moon, which takes direct inspiration from van Maële's preponderance of mushroom motifs and his distinctly insectoid Selenites.

Large octavo. With 16 plates (4 in colour), numerous vignettes in the text. Original red cloth, spine lettered and decorated in gilt, front cover lettered and decorated in gilt and black with a large illustration of a Selenite, rear cover decorated in black, blue coated endpapers. With illustrated dust jacket, plain flaps wrapped around all three edges. Housed in a red quarter morocco solander box by the Chelsea Bindery. Some light mottling to rear board, cloth otherwise fine, rear hinge with some superficial cracking, light spotting to some early and late leaves only; jacket toned and somewhat ruffled at ends and corners with small splits starting at folds, rear panel a little marked and soiled: overall near-fine in very good jacket. ¶ Perry 53.

**£15,000** 171760

128




129

**129**

**WELLS, H.G.** The World Set Free: A Story of Mankind. *London, Macmillan & Co., 1914*

**"THEY FLOURISHED UNRECORDED, IGNORING THE PAST AND UNSUSPICIOUS OF THE FUTURE, FOR AS YET WRITING HAD STILL TO BEGIN"**

First edition, inscribed by the author on the front free endpaper, "To Mrs Bruce with love to the Hudsmans, from H. G. Wells." This title is rare in the dust jacket, which is not mentioned in the bibliography.

Written on the eve of the First World War, *The World Set Free* foresees an atomic apocalypse so brutal that war is forever ended, and out of the ashes an enlightened utopia emerges. It is a prescient description of nuclear warfare and was a direct influence on the pioneering nuclear scientist Leo Szilard, who was instrumental in the development of the atom bomb.

Octavo. Original green cloth, spine and front cover decorated in blind and lettered in gilt. Bookplate of Adrian Homer Goldston on front pastedown. Spine sunned, ends and upper corners just bumped, edges and endpapers foxed, slight offsetting to free endpaper; jacket unclipped, spine and peripheries toned, a little chipped and creased, tape repairs to verso: a very good copy in like jacket, remarkably well preserved. ¶ Wells 51.

**£6,500** 192425

**130**

**WELLS, H. G.** The Way the World is Going. Guesses & Forecasts of the Years Ahead. 26 Articles & A Lecture. *London: Ernest Benn Limited, 1928*

**PESSIMISTIC PROPHECIES FROM THE "SHAKESPEARE OF SCIENCE FICTION"**

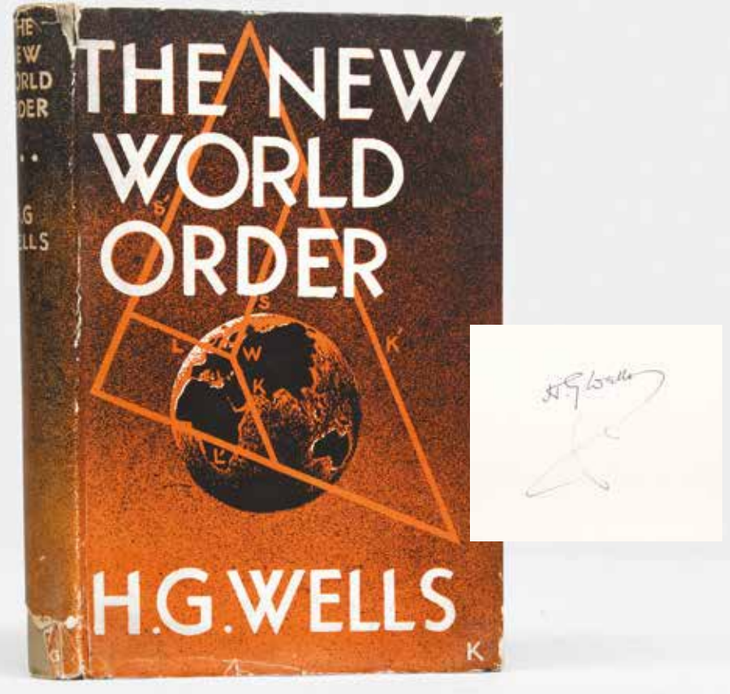
First edition in book form. Writing in the aftermath of the First World War, Wells urges the need for global co-operation and warns against the dangers of unchecked nationalism.

The articles collected here were originally published in the *Sunday Express* in Britain and the *New York Times* in the USA. Chapters include "What is happening in China? Does it Foreshadow a New Sort of Government in the World", "The Absurdity of British Politics. A Shadow on the Whole World", and "Delusions About World Peace", in which Wells foreshadows the failure of the League of Nations.

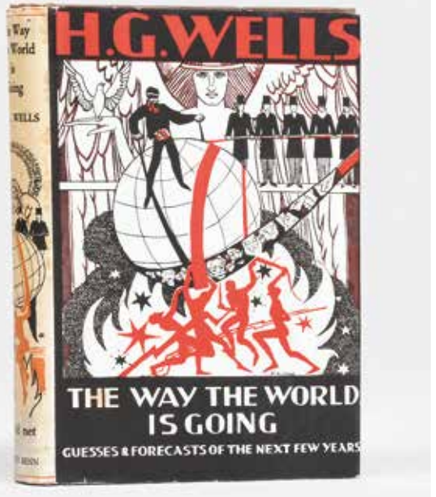
Octavo. Original brown boards, spine lettered in gilt. With dust jacket designed by Mabel Alleyne. Mottling to cloth, spine ends bumped, foxing to endpapers and edges; jacket foxed, spine toned, unclipped: a very good copy in like jacket. ¶ Wells Society 101.

**£850** 188586






131




130

**131**

**WELLS, H. G.** The New World Order. *London: Secker and Warburg, 1940*

**"FOR THOSE WHO HAVE TO GO ON WITH THIS BUSINESS OF MAKING A WORLD PEACE"**

First edition, signed by the author on the half-title. Written during the Second World War, this book proposes a framework for achieving world peace.

Wells had lived through the First World War. Initially a pacifist, in 1914 he had published *The War that will End War* (1914), which coined the idealistic expression. Faced with the outbreak of the Second World War, Wells doubted that the allied powers would be able to shape a better world.

In the following book, he lays down his vision of a future in which peace is possible. He insists on the establishment of worldwide socialism, a charter defending human rights, and the preservation of "free speech and vigourous publication." The chapter "Declaration of the Rights of Man" lays out a basis for a "common fundamental law"; he later worked on the Sankey Declaration of the Rights of Man (1940).

Octavo. Original pale green cloth, spine lettered in metallic pink, top edge pink. With dust jacket. Spine ends and top edge of boards browned, foot of spine just bumped, a few spots of foxing to edges of book block; jacket unclipped, loss at foot of sunned spine, rear panel soiled, a few chips and short closed tears at extremities: a very good copy in like jacket. ¶ Wells Society 138.

**£2,750** 184014

132

132

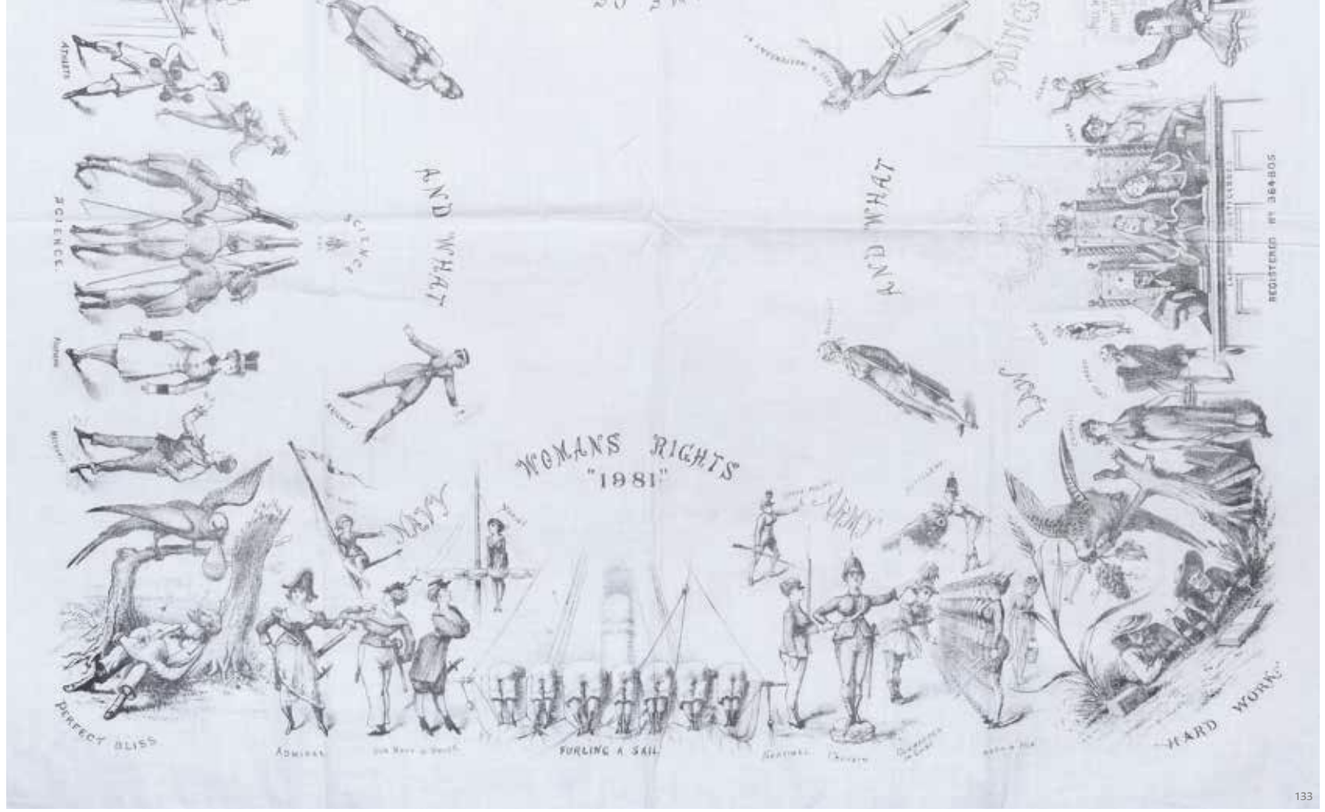
**WHITE, T. H.** The Once and Future King. *London: Collins, 1958*

First collected edition of White's Arthurian epic, the title referring to the legend of Arthur as "rex quondam rexque futurus", the king that was, and shall be king in the future, prophesying his future return. White also employs a curious use of time-travel, accounting for Merlin's foreknowledge of future events by having him living backwards from the future into the past.

Based on Thomas Malory's *Le Morte d'Arthur*, it inspired Lerner and Loewe's *Camelot* (1960) and Walt Disney's animated feature *The Sword in the Stone* (1963). White revised his shorter novels, published from 1938 to 1941, added new material, and made significant textual changes. The book comprises: "The Sword in the Stone"; "The Queen of Air and Darkness" (a completely revised version of the second book in the series, originally published as *The Witch in the Wood*); "The Ill–Made Knight"; and "The Candle in the Wind", published here for the first time.

Octavo. Original blue cloth, spine lettered in gilt. With dust jacket. Cloth and gilt bright, spine ends bumped, edges faintly marked; jacket unclipped, spine toned, nicks to extremities: a very good copy in like jacket.

**£750** 187989




133

133

**WOMEN'S SUFFRAGE.** Woman's Rights and What Came of It "1981". *Glasgow: Carslaw & Henderson, 1881*

A FANTASY OF FEMALE EMPLOYMENT

A satirical Victorian handkerchief, in pristine condition, which envisions the societal repercussions of granting women equal rights. Looking 100 years ahead, the illustrations depict the laughable role reversal of women serving in traditionally male-dominated careers while men are relegated to the domestic sphere.

Being given the vote allows the women of 1981 to serve in the army, navy, and police; to appear in court (see the bench of "Lady Chief Justicesses"); to run for political office (with placards reading "Plump for Mrs Dubblechin"); to pursue academic careers (three cap-wearing academics stare through telescopes); and to become footmen, mechanics, telegraph deliverers, and athletes. Men, in contrast, are sidelined into pastoral vignettes captioned "Perfect Bliss", "Hard Work", and "Nothing to Do", or surrounded by the drudgery of housekeeping and childcare.

This anti-female suffrage handkerchief "materialises 19th-century opposition to campaigns for women's rights, and demonstrates the fears many opponents had about what would happen if supposedly 'natural' gender roles were disrupted" (Museum of New Zealand). It was registered as design no. 364805 on 7 May 1881 by Carslaw & Henderson, the muslin manufacturers located at 68 Gordon Street, Glasgow. It is also included in the list of printed fabric designs registered between 5 February 1880 and 6 June 1882 held at the National Archives.

We have traced seven examples in institutions: three in the UK (Museum of London, Norfolk Museums, and Grosvenor Museum in Chester), two in Australia (State Library of Victoria and National Gallery of Victoria), and one apiece in the US (Duke University, gift of Lisa Unger Baskin) and New Zealand (Museum of New Zealand, gift of Chelsea Nichols). Therle Hughes's *Small Decorative Antiques* (1959) illustrates an example from the private collection of one W. Hopley (plate 23) and another sold as part of the Lennox-Boyd collection of British mezzotints and printed handkerchiefs in 2008 (Christie's, lot 154).

Original white cotton handkerchief (535 × 600 mm), overprinted in black with illustrations depicting women of the future working in traditionally male fields (under the curlicue headings Army, Law, Navy, Politics, Police, and Science) and men undertaking stereotypical women's work, lettered "Registered No. 364805" along one edge. Lightly creased from folding, a handful of tiny spots: in fine condition. ¶ Not in Schoeser, *Printed Handkerchiefs*, 1988.

**£12,500** 172196

134

134

**WOMEN'S SUFFRAGE – HAMILTON, Cicely.** How the Vote Was Won. Sketches by C. Hedley Charlton. *London: Women Writers' Suffrage League, [c.1909]*

"NO MORE WORK FOR ME, DARLING . . .
I'VE COME TO BE SUPPORTED"

First and only edition. This illustrated pamphlet was the basis for Hamilton and Christabel Marshall's play of the same title, first performed in April 1909.

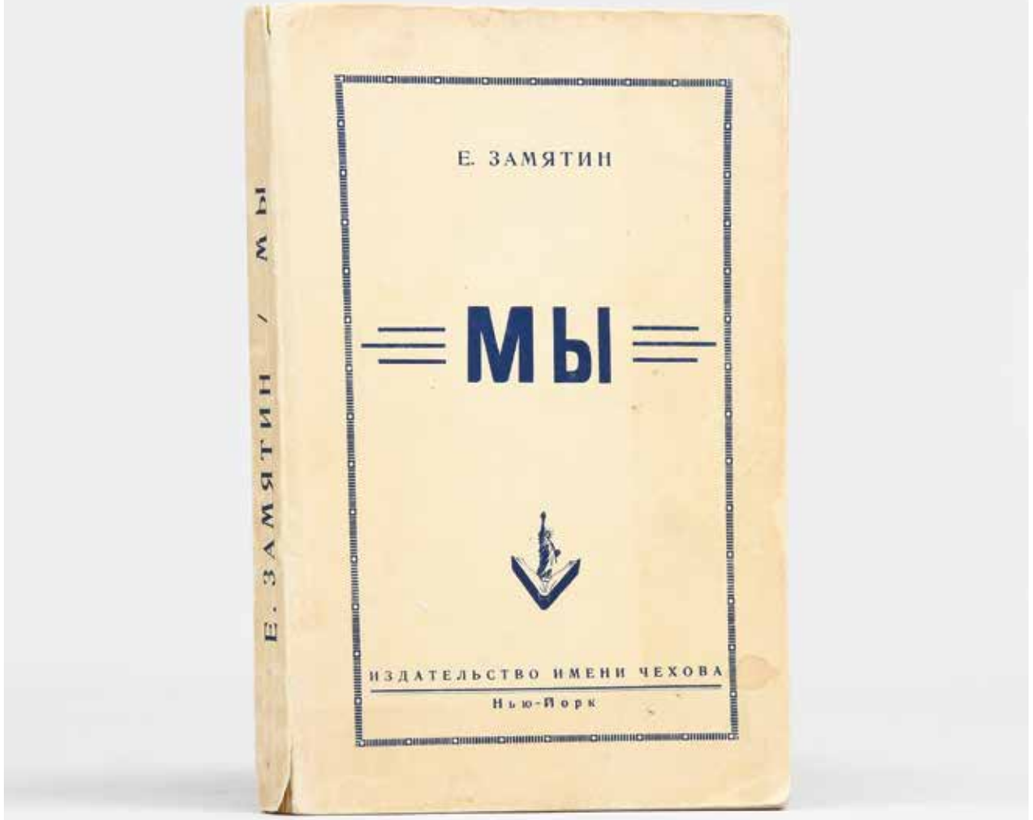
The story is framed as "some short extracts from Prof. Dryadust's 'Political History of the Twentieth Century,' published in the year 2008 AD." It follows a women's work strike carried out to dispel "the superstition that the entire race of women were supported and kept alive by the ceaseless exertions of their menfolk." The final illustration depicts the "Women's Suffrage League Winding Up Sale", hopefully antedating a conclusion to the cause.

The illustrator, Charlotte Charlton (1867–1945), was a member of the Artists Suffrage League and affiliated with the NUWSS. She contributed widely to suffrage publications, such as illustrating Hamilton's "Beware! A Warning to Young Suffragists" (1908) and "The ABC of Politics for Women Politicians" (1909). She also produced postcards and calendars for the cause.

Quarto, pp. 16. Original green printed wrappers, wire-stitched. Wrappers lightly toned, contents clean: a fine copy.

**£4,500** 188366

134




135

135

**ZAMYATIN, Yevgeny.** We. *New York: Chekhov Publishing House, 1952*

**"THE ONLY MEANS OF RIDDING MAN OF CRIME IS RIDDING HIM OF FREEDOM"**

First complete edition in the original Russian. This seminal work of dystopian science fiction was written in the first few months of the Soviet Union by Zamyatin, a disillusioned Old Bolshevik. *We* was the first work to be banned by the Soviet censorship board.

Taking its title from Bakunin's phrase – "I don't want to be I, I want to be we" – the novel takes place in the totalitarian One State of the future, and takes the form of a diary of spaceship engineer D-503, relating his struggle with the irrationality of the square root of minus 1, his subsequent mental and philosophical collapse, his illicit and doomed love affair, the state's modes of rehabilitation, and his eventual subordination.

Zamyatin had the manuscript smuggled to the West for publication, outraging the Communist Party and Union of Soviet Writers. The first edition appeared in New York in 1924, in an English translation, and further translated editions, into French and Czech, followed after. A severely altered and abridged version of the Russian text was printed in the Russian journal *Volia Rossii* in 1927, but this Russian language edition, at the Chekhov Publishing House in New York, was the first complete publication of the novel in its original language.

George Orwell reviewed and praised the work in 1946, with the same themes prevalent in *Nineteen Eighty-Four*. Orwell also claimed that Aldous Huxley's *Brave New World* was derived from *We*, though Huxley denied it. Kurt Vonnegut recognized the influence on his *Player Piano*. There are also clear similarities with Ayn Rand's *Anthem*.

Octavo. Original wrappers, titles printed in blue. Ink ownership inscription and booksellers ticket to first blank. Superficial splits to ends, a few splashmarks to wrappers and uneven toning, lightly creased from handling: a very good copy.

**£2,000** 192747



**SELECTED RECENT CATALOGUES**

Annual subscribers to our print catalogues receive at least 12 catalogues each year, presenting rare books, manuscripts, and artworks from across our specialities.
Subscribe via our website or email books@peterharrington.co.uk

**SCAN TO SIGN UP TO OUR NEWSLETTER**

Be the first to know about new items on our shelves, and to hear about upcoming fairs, events and catalogues.

Front cover image from Octavia Butler's *Patternist* series, item 24. Design: Nigel Bents, Connor Donnelly, & Matthew Walkerdine. Photography: Ruth Segarra. Back cover photograph of Anna Middleton by Sophia Vrahimi.

VAT no. GB 701 5578 50
Peter Harrington Limited. Registered office: WSM Services Limited, Connect House, 133–137 Alexandra Road, London SW19 7JY
Registered in England and Wales No: 3609982

ALL OF OUR PACKAGING MATERIALS ARE EITHER RE-USED, RECYCLABLE OR BIODEGRADABLE

CARBON BALANCED PAPER
www.carbonbalancedpaper.com
CBP036379

PETER HARRINGTON
LONDON

**MAYFAIR**
43 DOVER STREET, LONDON

**CHELSEA**
100 FULHAM ROAD, LONDON

**NEW YORK**
35 EAST 67TH STREET, NEW YORK